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the music magazine

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LETTERS
TO THE EDITOR

Let Them Sing

Dear Sir Now, my real reason for writing this letter was the article by Grace C. Nash, "Let Them Sing," in the August 1952 issue. Miss Nash touched on a subject that has been close to my heart for many years and frankly it made me heart-sick as I read her article. And I was surprised at the ETUDE for apparently supporting such an attitude. In the first place why do you have to "take the do-re-mi out of music to let the pupils sing?" as Miss Nash suggests in her closing sentence Statistics show that 80% of all children are musical. I think I am qualified to speak. First, because I went to school in a city where the do-re-mi's were taught and a great deal more about the fundamentals of music secondly I taught public school music in that same school system and thirdly (and most important) I now have three musical daughters coming along—the two eldest, 15 and 12 who were *not* taught to read music in school) I also am the director of the intermediate choir in our church (First Baptist Church, Birmingham, Michigan). and since I am an organist too, do a great deal of accompanying. I have also directed adult choirs.

I can remember no occasion of "tenseness, fear no stiffened shoulders, or long faces" (Quoting Miss Nash again) either when I was in school as a music pupil, or as a teacher When I taught, some times the pupils came to me in a "music-room" and sometimes I went to them right in their own room. In either case, they had their "music seats" and of course a variety of music books. They were always ready for music class. I never had any discipline problems because, as Miss Nash says, children love to sing We always began the class by singing favorite songs. Usually then came note-reading and theory This part of the class was fun, too.

Miss Nash says that only if studying an instrument is it necessary to study note-reading I have always considered the human voice the most valuable instrument of all. I have helped many, many singers—from young beginners to highly paid soloists—to learn (and I mean pounding out the notes singing along with them, etc) numbers they were going to perform—and their universal wail was "Oh if only I had learned to read music" And not only is it the soloists choir-members have the same problem Many times when helping singers, I have found that they can't even recognize that when a note stays on the same line or space their voice stays on the same pitch It is such elementary things as this that I am teaching my intermediate choir, when they should have learned it years ago in school

And that leads me to ask Miss Nash this question "If children aren't taught these things in school where should they be taught?" From at least the third grade up if presented in the right manner children can be taught to learn music-reading At this time of their lives, learning is easy They are in a class where drill is easy.

As for using the syllable teaching of do-re-mi or A B, C, I can't see the difference. But since the do-re-mi is the accepted and universal system used in all English speaking countries (as you can learn from your English or Welsh friends) why not use it? And then, if by the time a pupil is in a high-school or adult choir, he has forgotten the names, and reads by position—what difference does it make? He has retained the basic knowledge that he needs.

All through Miss Nash's article runs the thought that you can't enjoy singing if you know how to read it. It would be interesting to make a survey of well known performers to see how many of them got part or all of their musical training in school. No one would quarrel with her that school sings are a lot of fun and no one would suggest that in community singing of any kind note-reading should be taught and no one would want the fun and delight taken out of class room singing or the fun of learning some rote-songs be taken away from school children—but for goodness' sake (and for good music's sake) let us put note reading back in our public schools

Esther R. Mealy
Birmingham, Mich.

(Continued on Page 3)

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Letters to the Editor

(Continued from Page 1)

Articles

Dear Sir: My subscription to ETUDE expired with the October issue. I began in 1896 and have received it without interruption these 56 years, and until I came to my present quarters a few months ago I think I might say I had a complete file.

You will not find me in WHO'S WHO but if I were listed it probably would be as a country music teacher. I began as a private teacher of piano and reed organ in 1894. My first pupil lived at the city limits, the second in the country, the third from well within the city, all coming unsolicited. They as well as the writer from humble ranks. However, the class grew and grew and for a generation it numbered about 50, reaching as high as 70, and for some time I was unable to accommodate all applicants. In the year 1929 I registered my 1000th pupil, many of whom took five to eight years, the limit which I set. From 1900 to 1915 I played the pipe organ but discontinued it as the work became too heavy. And now after 61 years in music, I am withdrawing from the field even while pupils are still coming. And how I have enjoyed these many years! and even now some pupils insist on staying until they can establish mutually satisfactory connections elsewhere.

All this leads up to what I wish to say with regard to ETUDE which has proved of inestimable value not only to the writer but to all who happen to have fallen into my category. You have done a great service for us. The many inspiring articles, the sympathy and encouragement you extended to us operating at lower levels, the help you extended in the selection of suitable music, the special offers, the music supplements, and let me state the almost 100% in accounting. All these I would say reflect the spirit of the founder, Mr. Theodore Presser and his associates, especially Dr. James Francis Cooke. Now I am ready to say goodbye.

Thanking you very kindly indeed and wishing you continued success in your noble endeavors.

Hiram V. Johnson
Appleton, Wisc.

THE COMPOSER OF THE MONTH

ETUDE'S composer of the month is none other than that giant of the keyboard and successful composer-conductor, the late Sergei Rachmaninoff who was born at Oneg, Novgorod, Russia, April 1, 1873 and died at Beverly Hills, California, March 28, 1943. Rachmaninoff was trained in Russia but for the last 25 years of his life he had lived in America and had become an American citizen only two months before his passing.

His first training was received from his mother at the age of four. Later he studied at the College of Music in St. Petersburg and then with Nikolai Zvereff at the Moscow Conservatory. He followed this with composition work with Arensky and Taneieff and further piano study with Alexander Siloti. At 20 he composed the C-sharp minor Prelude, the piece that brought him into world prominence but which also became very distasteful to him because of its sensational popularity. In 1898 he successfully conducted a program of his own works in London. In 1905 and 1906 we find him conducting the Imperial Opera at Moscow.

In 1909 following several years residence in Dresden devoted to composing, he came to America for a concert tour. His success was great. He appeared as pianist-conductor with the Boston Symphony and was offered the post of conductor to succeed Max Fiedler. He refused the offer (also a later one in 1918) and returned to Moscow where he remained until the revolution of 1917. With the outbreak of the revolution he escaped to Switzerland and in 1918 came again to America to resume his concert career. He appeared with all of the major symphony orchestras, his relations with the Philadelphia Orchestra being especially cordial. Many of his major works have been given frequent performances with the latter organization.

His works cover a wide range: songs, piano pieces, choral works (some with orchestra), symphonies, and piano concertos. The *Melodie* will be found on Page 32 of this month's music section.

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Musical Oddities

By NICOLAS SLONIMSKY

WHEN JOSEF HOFMANN toured Russia in 1908, he visited the great novelist Leo Tolstoy in his country estate south of Moscow. They talked about music—Tolstoy himself was an amateur musician and once composed a waltz. Hofmann asked Tolstoy to name three essential qualities for a musician. Tolstoy replied: "Sincerity, sincerity, and sincerity!"

Rossini distrusted modern inventions. He feared the railroads, and continued to travel by the stagecoach even when trains became the accepted mode of transportation during his old age. Dwight's *Journal of Music* of July 7, 1855 reports the details of Rossini's anachronistic journey from Florence to Paris, which took him forty days: "Within the last twelve years, all the roads which were formerly mail routes between Florence and Paris have been furrowed with railroads. No more inns, no more relays, no more post horses in readiness on the way. Rossini trusted to luck. He sometimes waited for two days in a little town to procure two quadrupeds and a postillion. When he reached Aix, it was impossible to go any farther; there was a total absence of stables and horses. His friends wished to take him to a station and show him that he was needlessly alarmed at these winged carriages which flew across space with the swiftness of an arrow. He saw the smoke issuing from the engine and fainted."

•

HEINRICH HEINE was tremendously impressed with the gigantic dimensions of Berlioz's musical designs. Yet he felt that melody was not sacrificed to size in these large structures of harmony. He said that Berlioz was "a huge nightingale."

When the famous French tenor Adolphe Nourrit sang the title role in the first performance of Meyerbeer's opera "Robert le Diable" in 1831, he became so overwrought that he forgot his stage directions. In the last act of the opera, the agent of Satan jumps down the trap door into the infernal regions. Distracted, Nourrit followed him to Hades instead of departing to glory through the open door of the Cathedral.

In an old German opera the baritone, imprisoned in a dungeon by his enemies, defies them to cause him to cry out under torture. During a performance of the opera, a piece of the scenery fell down and struck the baritone on the head. He gave out a cry of anguish that utterly belied the words of his aria. The curtain was quickly run down, the baritone's head was bandaged up, and the scene promptly repeated.

•

AT A PERFORMANCE of "Lohengrin" in Frankfurt in 1884, the leading tenor became indisposed, and the management summoned the singer Goetze from Cologne as a substitute. Goetze took the express train and arrived in Frankfurt just in time for a hasty make-up and his ride in the swan boat. As he held Elsa in his arms, he felt it necessary to introduce himself formally to the prima donna. He bowed politely and whispered: "I am honored by the occasion. Permit me to present myself: Goetze of Cologne."

The music of Max Reger is rarely performed nowadays, but early in the century he was regarded as a leader of the modernist school, and every new work [illegible]

For all his modernism, Reger stuck pretty closely to the academic rules of composition. He poked gentle fun at ultra-modernists. In 1906, he published a parody on extreme modernism, a piano piece entitled "Ewig Dein," marked opus number 17,523. He indicated the tempo "Faster than possible," and in a footnote he recommended that the piece be played backwards "in order to please those who hate dissonance and love harmony." The piece indeed sounded more normal when performed in reverse.

Max Reger was famous as a teacher. During his classes at the Munich Conservatory he noticed that one of his students was busy reading a pamphlet. "What have you there?" asked Reger. "A catalogue of works by Richard Strauss," the student replied. Reger was stunned into silence, for Strauss was generally considered as Reger's greatest rival. Finally he remarked: "The catalogue is well put together."

•

ALTHOUGH REGER himself wrote music of heavenly length replete with academic elaborations, he advised his students to cut down the development sections in their large works. "People listen faster nowadays than in the nineteenth century," he commented.

Among Reger's students were identical twins. One of them wrote an exercise in which he used a pair of consecutive fifths—a dire offense in those days. "Which one of you is the first born?" asked Reger. "I am," replied the one who had sinned. "Then tell your father to change his will, and leave his money to your brother," said Reger. "Your brother is more deserving."

A piece of gratuitous advice is hereby offered to desperate composers who send their scores to celebrated conductors: furnish each symphony with a pop-up mechanism, the kind that is used in children's picture books. When the conductor or the orchestra librarian opens the package, the score will pop up open too. The conductor will be so startled by this phenomenon that he will be compelled to look at the music, and may even perform it as a tribute to the composer's ingenuity. The scheme will not work if the package is returned to the composer unopened.

•

PREDICTION of future fame for child prodigies is a hazardous occupation. But in one signal case a music critic made a pretty good prophecy in the following dispatch from St. Petersburg published in "Musical America" of May 25, 1912:

"Our celebrated violin teacher Leopold Auer is again favored by chance. To the list of his many pupils, such as Zimbalist, Parlow and Elman, is now added a young genius named Yascha Charfetz, who is only eleven years old, and who bids fair to rank with the greatest. In his recital a short time ago Charfetz took the musical public by storm. The boy's father fortunately proposes to give his son the widest possible musical education." Charfetz is, of course, a phonetic spelling for Heifetz.

In a collection of glees "Social Harmony" published in London in 1818, there is a male quartet with individual parts marked yawning, sneezing, sobbing and laughing. The yawning was represented by a slow downward progression, the sneezing by descending octave skips, the sobbing by quick grace notes, and the laughing by staccato passages. All of this was neatly encompassed within the framework of G major.

The sentimental attachment that Brahms felt for Clara Schumann was a matter of comment in Vienna in the 1870s. Although Brahms was fourteen years younger than Clara, he liked to feel that he was the protective spirit in this friendship. When Brahms grew his patriarchal beard, Hanslick quipped that Brahms made this change in his appearance in order to pass as Clara's father.

A music lover sent invitations to lunch to several friends with a cryptic note: "Tuesday, G major." The guests understood and arrived for lunch at one sharp.

Among musical curiosa there is an arrangement for three hands of Liszt's "Rakoczy March" made by Count Zichy. Why for three hands? Because Zichy lost his right arm in a hunting accident. Liszt himself played this arrangement with Zichy, who took the bass part with his left hand. THE END

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BOOKSHELF

By DALE ANDERSON

The Flagstad Manuscript
An Autobiography
Narrated to Louis Biancolli

This is the story of a little Norwegian girl who was born at Oslo, on July 12, 1895 and lived to become one of the world's greatest singers. Her father was an amateur musician and her mother was a professional. Her grandparents were sturdy Viking stock. If you are a farmer's daughter on a ranch "way off behind them thar hills" or if you are a salesgirl, a clerk or a waitress who aspires to reach the topmost heights of an opera or concert career, it will behoove you to invest $4.00 in this new book if only to have your eyes opened to what a prodigious amount of labor and experience is demanded by such a career. In 293 pages Mr. Biancolli has, with great clarity, put down in Mme. Flagstad's own words what it takes to get to the top and stay there. Mme. Kirsten Flagstad is unquestionably the greatest of Scandinavian singers since Jenny Lind. Indeed her huge repertory and her glorious art put her in an entirely different category from that in which we find Jenny Lind. As an instance of this take just one of Flagstad's famous roles, that of *Isolde* which requires tremendous physical and emotional energy and a consummate musical understanding. Flagstad has given Wagner's masterpiece over one hundred and eighty-three performances in this powerful role of Isolde. One performance of such a part puts more strain upon the singer than a dozen such roles as Jenny Lind sang. In fact Mme. Flagstad must be ranked among the topmost singers of musical history such as Jenny Lind, Patti, Galli-Curci, Melba, Sembrich, Mary Garden, Schumann-Heink, Louise Homer, Materna, Jeritza, Gadski, Lilli Lehman, Scalchi, Mattia Battistini, Caruso, Chaliapin, Jean de Reszke, Pinza, Bispham and others. The mere task of memorizing fifty two operas such as she sang in her early years, and the solo roles of eleven major oratorios and choral works is in itself a huge artistic operation.

In the first part of her life story she tells of the more or less customary activity of the young singer in gradually building up a repertory. The great concentration and persistence necessary are emphasized. One interesting [illegible] is her tribute to the Jaques-Dalcroze system of Eurhythmics which has proven a life-time asset in influencing her stage posture.

As with many young artists her dream was to secure an engagement at the Metropolitan Opera in New York. This did [illegible] years of experience in European Opera Houses.

Mme. Flagstad describes [illegible] her arrival on a [illegible] steamer at New York at the age of thirty-nine. A fog delayed the disembarkation [illegible] and a half days. On the [illegible] as night came on, the [illegible] denly lifted and the [illegible] with its myriad lights [illegible] towering skyscrapers [illegible] revealed like a scene [illegible] Arabian Nights. She [illegible] "I was never so [illegible] life. I had read about [illegible] pictures of it, but they [illegible] ing beside the real thing."

From the start Mme. Flagstad was warmly welcomed not only by the management, the conductors and the artists at the Metropolitan but by the music critics, many of whom were often very captious. Her appearances at the Metropolitan and [illegible] became progressively more triumphant. [illegible] casting before a studio [illegible] was distasteful to her. She [illegible] "It confused me horribly. When I broadcast, I [illegible] the stimulus of applause [illegible] I listen I am annoyed by [illegible] please."

As Mme. Flagstad's [illegible] increased, the [illegible] an exceptional [illegible] engaged the brilliant young American pianist and conductor, Mr. Arthur [illegible] conductor of the Harrisburg Symphony. [illegible] his charming wife became intimate friends of Mme. Flagstad. The association lasted during the entire career. He conducted leading orchestras and [illegible] Mme. Flagstad [illegible] great tribute to him for [illegible] assistance.

At the Metropolitan she became the leading Wagnerian soprano and won even greater success than Ternina, Nordica, Gadski and Lehman. She sang all of the great Wagnerian music-dramas in New York many times!

In 1940 when hostilities broke out in Germany she was "all packed up" ready to return to her home in Oslo. She expected to devote the rest of her life to her home and to occasional opera and concert appearances. Her devoted husband, a prosperous business man of Oslo, was anxious to have their home life restored.

However the war situation became very grave. Her husband in prewar days had belonged to the party of the Norwegian traitor Quisling. When Quisling became the dupe of Hitler, Mr. Johansen resigned in disgust and repudiated Quisling. He was instantly put in prison and Mme. Flagstad fought all obstacles to go back to be with him. He contracted a fatal malady in prison. His wife was not permitted to see him and was inconsolably crushed when he died a few days later. Worst of all, sensational papers in America made it appear that she and her husband were anti-Semitic. The contrary was true as she was then giving her services free for Jewish charitable concerts in London.

On her return to America for a concert tour she was abominably treated by those who sought to persecute her. Her concerts were picketed in different cities. Gradually she proved to the world the innocence of her husband and herself. The injustice of the cabals and the frustrations resulting had a very severe effect upon her health. Naturally the discussion of her treatment makes many exciting pages in the book.

After much persuasion, Mme. Flagstad returned to the Metropolitan in New York and closed her career by a series of triumphs which sent New York critics into rhapsodies. May we hope that her retirement may be like that of Patti and Bernhardt—the overture to another tour.

G. P. Putnam's Sons $4.00

Bulgarian Macedonian Folk Music

by Boris A. Kremenliev

The largest linguistic group in Europe today is made up of the Slavic speaking peoples and numbers 200,000,000. The Bulgarians are an important part of this group. Most Americans are very slightly informed about the Mid East country bordering on Roumania, Yugoslavia, Greece, Turkey, and the Black Sea. Its largest city is Sofia with a population of over four hundred thousand (slightly larger than Pittsburgh). Part Macedonia is a region in the north west borders of the Aegean Sea, and the Macedonians as a people reach into Greece and Bulgaria.

Mr. Kremenliev's volume is a rare dissertation upon the subject with a particularly readable and illuminating text. The instruments of the region are accurately described. Most important, however, are the 219 notation examples which should prove inspiring to composers in search of melodic ideas.

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In a column entitled "Cautions for Pianists," performers are warned:

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2. Do not devote yourself exclusively to pieces calculated to show the skill of the performer. Why desire always to show off your power in octave passages, your trills, your facility in skips, your unprecedented stretches or other fantastic feats? You only produce weariness, satiety and disgust, or at least, you make yourself ridiculous.

3. Play good music in a musical and rational manner. The public are tired of hearing Potpourris made up of odds and ends, tedious Etudes, Rhapsodies, Fantasias, without fancy, dismal monotonies and endless cheap silly cadences that mean nothing. Learn to understand the age in which you live.

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THE WORLD OF *Music*

The Bach Choir of Bethlehem will present its 46th annual festival on May 14, 15 and 16, with a repetition of the program on May 22, 23, and 24. The first three programs will be devoted to cantatas, the fourth will be featured by Bach's keyboard music, while the final program will be given over to the B minor Mass. Ifor Jones will again conduct.

Marjorie Lawrence who now lives in Hot Springs, Ark., recently sang the rôle of Madame Flora in two performances of Gian Carlo Menotti's "The Medium." One was in Hot Springs and the other in Little Rock. The performances were directed by Sydney Palmer with the Arkansas State Symphony. Miss Lawrence sang from a wheel chair.

COMPETITIONS *(For details write to sponsor listed)*

- United Temple Chorus. The Eighth competition for Ernest Bloch Award, $150, for best composition for women's chorus set to text from Old Testament. Closing date October 15, 1953. Details, the United Temple Chorus, Box 18, Hewlett, New York.
- Ohio University Prize contest for a New American Opera. Award $250.00. Closing date May 1, 1953. Address: Hollace E. Arment, School of Music, Ohio University, Athens, Ohio.
- Cambridge String Choir Award of $50.00 for the best arrangement for string orchestra. Closing date, June 15, 1953. Details from Mrs. Robert Conners, 524 No. 10th St., Cambridge, Ohio.
- Composition Contest for women composers, sponsored by Delta Omicron. Award $150.00. Winner to be announced at Delta Omicron National Convention in 1953. No closing date announced. Address: Lela Hanmer, Contest Chairman, American Conservatory of Music, Kimball Building, Chicago 4, Illinois.
- Eastman School of Music Alumni Association, New York Chapter, $50 prize Choral Composition Contest. Closing date June 1, 1953. Details from Darrell Peter, 64 East 34th Street, New York 16, N. Y.
- Young Composers Radio Awards for 1953. Instrumental and vocal works. Closing date December 31, 1953. For details address Young Composers Radio Awards, 580 Fifth Avenue, New York 36, N. Y.
- The Queen Elisabeth of Belgium International Musical Competition 1953. Open to composers of all nationalities. Twelve prizes. Closing date June 1. Details from M. Marcel Cuvelier, Directeur general du Concours musical international Reine Elisabeth de Belgique, Palais des Beaux Arts, 11 rue Baron Horta, Bruxelles.
- Artists' Advisory Council, composition contest for American composers. $1000 award. Closing date September 1, 1953. Details, Mrs. William Cowen, 55 East Washington Street, Room 201, Chicago 2, Illinois.

Music Week this year will be observed from May 3-10. The keynote for this year is "Enrich Your Life With Music." A Letter of Suggestions has been prepared by the National and Inter-American Music Week Committee, for distribution to organizations planning programs for the occasion. A copy may be obtained by sending a three-cent stamp to cover postage to T. E. Rivers, Secretary, National Recreation Association, 315 Fourth Avenue, New York 10, N. Y.

Wilfrid Pelletier, former Metropolitan Opera conductor, has been appointed musical director of the Young Peoples Concerts of the New York Philharmonic-Symphony Society for the season 1953-54. Mr. Pelletier succeeds Igor Buketoff who resigned to devote more time to his other activities, including that of musical director of the Fort Wayne (Indiana) Philharmonic.

Howard Ferguson's Concerto for Piano and String Orchestra was given its American première on February 5 when it was played by Dame Myra Hess with the New York Philharmonic-Symphony Orchestra conducted by Efrem Kurtz.

Cetra-Soria Records, which in the past five years has specialized in issuing complete recordings of grand operas has been consolidated with Capitol Records Inc. Effective April 1 the latter company will also manufacture and sell in America the recordings of the Italian company Cetra. The American Cetra-Soria company has issued to date a total of 46 complete operas.

The second annual Southwestern Symposium of Contemporary American Music held at the University of Texas March 23-25 had a registration of more than 200 manuscripts which were submitted for possible performance. Halsey Stevens of the University of Southern California was guest conductor and moderator. Dr. Edwin Franko Goldman was symphonic band guest conductor. Guy Fraser Harrison and Ezra Rachlin were co-conductors of the Symposium Symphony Orchestra.

In a song contest conducted in Veterans Administration hospitals by Broadcast Music, Inc., the three top winners were Buddy Trasan of the Bronx, N.Y. (first prize), Blake Sherwood of Chicago (second prize), and Tommy Brand, Jr. (third prize). They received a total of $500 in U.S. Savings Bonds and also their songs will be published by members of the B.M.I. group.

The Boston Symphony Orchestra, Charles Munch, music director, will make a transcontinental tour beginning April 21, the first such tour in its 72 years' history. The orchestra will play 29 concerts in 26 cities. Pierre Monteux will share the conducting honors as guest.

For the first time in the history of music education in the United States the Eastman School of Music of the University of Rochester will offer a professional degree Doctor of Musical Arts beginning in the 1953-54 academic year. This action marks the culmination of 20 years of study of the problem by the National Association of Schools of Music.

"The Rake's Progress," Stravinsky's much discussed new opera which had its world première in Venice on September 11, 1951 was given its American Premiere on February 14 by the Metropolitan Opera Company. To quote the New York Times, "the production was in every respect first class." Fritz Reiner was the conductor and the principals included Hilde Gueden, Blanche Thebom, Martha Lipton, Eugene Conley, Mack Harrell, Norman Scott, Paul Franke, and Lawrence Davidson.

The National Association of Chamber Music Players invites performers on string, wind, and brass instruments to become members of the NACMP, a national organization devoted to the promotion of chamber music activities of its members. No dues are charged, the group depending on voluntary contributions to cover its running expenses. Interested individuals should write to Miss Helen Rice, NACMP Secretary, 15 W. 67th Street, New York 23, N. Y.

The Violin, Viola and Violoncello Teachers Guild will hold its 1953 National String Festival and Convention in New York City April 18 and 19. World famed artists, conductors and educators will participate in the concerts and discussions. There will be exhibits and forums and a junior chamber music festival.

THE END

America, Involved in Music, is becoming Great in Music

From an interview
with Aaron Copland
Secured by LeRoy V. Brant

(This is the fourth in a notable series of conferences with outstanding musical personalities.)

AARON COPLAND, one of America's distinguished contemporary composers and a leading spirit in the Berkshire Music Center, thinks that in many respects the young musician of today has a golden opportunity for practicing his art such as the musician of fifty years ago never dreamed. In some respects, states Mr. Copland, his lot is perhaps a harder one, but compensations outweigh any increase in difficulties.

"The lot of the concert artist is more exacting than ever before," explained Mr. Copland. "Audiences are more critical, musical regimentation goes farther in the way of managers' bureaus and other organizations, and the field has not increased in proportion to the increase in population. To become a concert artist one must possess the utmost in talent, even genius; he must possess the utmost in self-dedication to his art; he must possess the utmost in the ability to sell his art to managers and to the public.

"On the other hand there are thousands of devoted and talented young people who perhaps do not possess the will, or the genius, to become concert performers or to go into opera or a major symphony. Yet, there is a field for them also. In the past fifty years America has become music conscious as never before. I am told that when I was born at the turn of the century there were perhaps no more than half a dozen fine orchestras in the Union, if that many. Today almost every city of a hundred thousand or more inhabitants boasts an orchestra of merit, probably a municipal chorus and a band which perform great music and perform it well.

"This means that every young musician willing to work as one must work in music can fit into his own community's musical life. He may play, sing, teach, be his talent what it may, he can use it and he can make a living from it if he will."

It should be observed in this connection that Mr. Copland's words are in no sense words idly uttered, for he has made a success in the most difficult field of all the fields of composition.

Attending the Berkshire Music Festival at Tanglewood in the lovely Berkshire hills of Massachusetts a bit over a hundred miles almost due west of Boston, listening to the work of the young musicians who attend the summer school which is conducted in connection with the festival, of which school Mr. Copland is the assistant director, listening to the Boston Symphony Orchestra which played Copland's Third Symphony to the great delight of over 6,000 auditors who attended the concert, talking to Aaron Copland in the studio where, from time to time, he has meditated or actually worked on some of the music he has given America—doing all these things I say that if I had had lingering doubts about the future of music in America (which I emphatically state I never entertained) they would have been dissipated in such an atmosphere. From a dozen or more foreign countries young people had come to study—in America! Altogether, 404 young people had come to spend a summer studying music in America. During the course of the summer at Tanglewood more than 150,000 paid admission to concerts and bore trumpeting testimony that America is now a musical nation, bore testimony that the foundations laid so long ago by Billings, by Hopkinson, by Lowell Mason and the distinguished line of Masons that followed him, are this day, and for all the days to come, bearing fruit in the music that is America.

The musical talent in America today compares most favorably with that of Europe, so believes Mr. Copland. "I recently spent six months traveling and observing in Europe, including the great musical centers of Rome, Paris, London," he stated. "The musical talent of America is as great as that in any European center. And in the matter of composition I feel that we are this day producing as great music as that of the young Continental composers."

This statement needed amplification, I felt, since it is one so contrary to the ideas usually held, to-wit: that America lacks the "divine spark" which (in the minds of the self-styled intelligensia) has been reserved for those born on the eastern shore of the Atlantic. Mr. Copland explained that "the very law of averages" *must* produce first rank composers. "Twenty five years ago a teacher might have had 10 composition pupils. Today he would have at least a hundred; there are that many more people interested in creative music. If out of the first 10 one of merit was discovered, out of the 100 there must be 10 of merit. If this be a generalization it is at least fundamentally true. Now mark: today in Europe the populace is most of all concerned with where the next meal is to be found. And again mark: one must eat before one can compose. It is much easier to eat here than in Europe. Therefore there is more time to compose. No, one need have no worries about the musical potential of America."

Despite the fact that America has not been regarded by her own people as a great musical nation, Mr. Copland feels she is well on the way to becoming one. "For a nation to become great musically she must come to understand the meaning of music, the importance of it in the daily lives of the people. We are coming rapidly to that point in our thinking, as witness the great number of school bands and orchestras and choruses. It seems to me that all the youngsters sing or play today, or almost all, because they become involved in music. Involvement in music is the basis for greatness in music."

I spoke of the inadequacy of many public school and private teachers of music as a serious factor in the musical future of our country. Respect- (*Continued on Page 57*)

by Mary Homan Boxell Boyd

How to begin Practicing a Piece

A number of important steps are here suggested to ease the burden of beginning practice.

WHEN YOU begin to practice a new piece, what do you see, hear and feel? Do you perhaps take for granted that you intuitively know how it should sound, and consequently pay no attention to the correct notation on the printed page? Do you then make quick and enthusiastic inroads into the composition and finally play it through very badly?

Just so is it that many a fine piano work is brought into confusion in its first stages of development, and seldom recovers from some such repetitious, abortive attempt to carry it into manifestation.

Examination of any musical work discloses three separate factors, rhythm, harmony, and melody. "In the beginning was rhythm," wrote Hans von Bülow. That any musical composition remains incomprehensible until its rhythmic form is understood, is a fact of everyday experience.

Try reading the first page of a new piece without playing at all. Begin by mentally noting the mathematically perfect time pattern worked out in each separate measure, each note standing for its own time value and time unit in relation to the other notes and rests in the measure. Observe the rests as carefully as you observe the notes. Beethoven, when asked what he considered most important in playing his works, replied "The rests!"

In Webster's Dictionary J. S. Cornell writes: "Every germinal musical thought, or technically speaking, motive, consisting of a few notes, or of notes and rests, and more or less outlined by means of a caesura in a rhythm." (A caesura in music denotes a pause marking a rhythmic point of division in a melody.)

All notation appearing in each separate measure should be studied and theoretically understood, and only after grasping that which appears on the printed page should one proceed to play the piece through—and then only in slow tempo the first time.

Test the tempo and rhythmical accuracy with the metronome, then, at intervals stop playing altogether, and listen only to the tick of the metronome. When in complete rapport with the lilt of the time and beat, and particular to the musical contents of the piece in hand, try mentally carrying the musical figures or phrases in each consecutive measure to the metronome beat by silent concentration only. In order to attain an even flow of measure by measure playing, it is essential to listen for accuracy of time values within the measure itself. Avoid for a while the use of any accentuation whatsoever. Holding a note for too long, or for too short a period of duration will disturb the rhythmic honesty of the measure, and result in a medley of false time values throughout the entire piece.

True rhythmical fluency is sometimes distorted by overemphasis of accent. Do not mistake rhythm for accent. For example, in playing consecutive quarter notes in 4/4 time, the count of one, if over stressed, will have prolonged its legitimate time unit to the slighting of the time period between it and the oncoming second beat, or second quarter note. By the same token, the third quarter note, if also prolonged by exaggerated accent, will have the same disrupting effect upon the time period between it and the fourth beat, or fourth quarter note. These are errors which, if not corrected will, regardless of accent, amount to a general misreport of true values.

It is sometimes remarked that a performer much given to the use of the accent, manifests a good sense of rhythm, whereas in believing that accent is rhythm, he discloses (to a cultivated listening ear) a poor sense of rhythm.

Accent can easily become too assertive, thereby eulogizing itself to first place in rhythmical propriety. Truly speaking accent should be submissive to true rhythm, not rhythm the slave of accent. Prior to man's conception of melody, his sense of rhythm became highly developed. Any kind of crude time beating or monotonous noise stimulated his varied emotions as he danced or prepared for war. Then gradually through the growth of a more spiritualized element pervading high forms of musical composition, the accent was reduced to its proper place as rhythmational patterns.

In a sense, rhythm is liquid. It is not the rhythm of the assertive, repetitious beat, but the rhythm that flows on in its (*Continued on Page 49*)

The conductor of the National Orchestral Association tells why he believes that

Music Should Serve the Community

From an interview with Leon Barzin

Secured by Allison Paget

IN 1930 the National Orchestral Association was founded to bridge the gap between the student graduate and the professional musician. The Association serves the very real need of providing training and jobs for unexperienced players, of sending them on as seasoned musicians, and of presenting well performed concerts of good music. Having had opportunity to observe the educational background of the young players during my years of this work, I believe there still remain gaps to be bridged *before* the professional level is reached.

We need an approach to the entire field of musical education which, reaching beyond finger manipulation and textbook studies, will raise music to its proper place in relation to current world conditions.

For example. At a recent educational conference I heard a number of college deans discuss teaching methods. They were proud of the fact that their schools of engineering, science, and business administration invited the best trained, most forward-looking practitioners in those fields to come in and give advice and demonstrations to the students. I asked these gentlemen whether similar methods are used in the field of art and silence ensued. It seems that music courses still follow the pattern set around 1900, adding a smattering of more recent "names," but taking no steps to give the students practical participation in the musical forms and mechanical devices which play so large a part in today's professional music. In the "practical" subjects our schools are ahead of the times; in art they lag behind which gives our students a seriously unrealistic approach to the world they must live in.

This is not an exclusively American phenomenon. On my recent tour with the New York City Ballet I conducted twelve orchestras in eight different European countries. Our repertoire consisted largely of contemporary works. To my astonishment the European orchestras were far less skilled in reading and adjusting to these works than the average American orchestra. Whatever the cause—lack of contact with contemporary literature, a gap in the contemporary age group resulting from two wars—the result is that Europe's orchestras have not kept pace with today's musical developments. They tend to rely on past glories, contenting themselves with the traditions of their organization, and showing little interest in developments outside that tradition.

Now, the fact is that, for better or worse, very definite developments have already taken place in the world of professional music. One doesn't change that fact by ignoring it; one simply sets oneself outside the needs of the contemporary world. One reason why so many graduates with degrees in music find difficulty in making a proper living is that they have been trained to the needs of the past!

The kind of music education I advocate (and which I have applied on a limited scale, but with results of unlimited enthusiasm) aims at preparing both future musicians and future audiences for the musical conditions they may expect to encounter, not in Brahms' time but in our own.

To begin at the lowest level (where education should properly begin), I suggest that we utilize the natural adaptability of small children so as to give them a taste for contemporary art along with their heritage of the past. Kindergarten classrooms might display copies of Cezanne along with prints of Rembrandt. Kindergarten records might include Bartok along with Mozart. Little children will absorb what is given them. Why not enlarge their educational field to the full perspective they will find in the world about them? Whether or not the individual teacher "likes" contemporary art is beside the point; these art forms exist, they are there. The youngster who grows up without knowl- (*Continued on Page 50*)

The Kocchad Foyer of the Texas State College for Women makes an appropriate setting for the choir.

George Bragg, Founder-Director

A challenging story of the founding of a boy choir
that has won great fame in a comparatively short time.

Why not a Community Boy Choir?

by George Bragg

WE BEGAN the Denton Civic Boy Choir in March, 1946 as an opportunity for the musically interested boys (ages 8-15) in the city of Denton, Texas. The idea of a boy choir though new to the people of the town, caught on like wild fire with both the parents and the boys: the parents being grateful for an educational and recreational project aside from the boys' routine public school work, and the boys happy in a work which challenged them at every turn.

Life for these novices in the Denton Civic Boy Choir became a challenge to their personal abilities and advancements, for they suddenly found themselves in a strange world of stranger criteria, surrounded by a confusion of sound which seemed at first to the child mind overwhelming.

Presto! Legato! Pianissimo! Forte! Sounds of mah, koo, loo, and hay, the beat of 1-2-3-4 resounding over the constancy of sounds, and the sounds increasing before dying away to such a degree that it seemed silence was part of something. Before the novice stood the director who spoke a language with his hands and made ever varied expressions of face, which one moment discouraged and the next complimented the singer in magnified degree.

These 37 boys two weeks before had lived in a world of the usual. Suddenly they found themselves part of musical history-in-the-making, building toward a goal yet unseen by their young eyes and striving for that understanding not yet grasped by their inquiring minds.

Half a dozen Saturday Kiddie Matinees had been missed because of rehearsals and still the cloud of mystery veiled the idea of the importance of a boy choir and music, for yet no visible progress could be seen. Then, in a nearby town another boy choir was to appear, and all the Denton boys went as a group to listen to their first concert. Suddenly the idea was seen, the strange world became familiar, its language understood, four four equaled rhythm and silence was golden.

From that moment, progress was the agreed order by lessons accomplished. Learning music by rote and note became a pleasure. Their exercises developed skills, ranges increased, quality produced quality and, finally, control was so conditioned that no longer was the staccato stabbed, but it became as resilient as a bouncing ball.

Skill in the performance of music was the ultimate desire in developing the Denton Civic Boy Choir. To nurture the necessities of exactness and confidence of performance on the part of the boys, the privilege of singing for their parents was extended to them. Having been taught to think ahead in singing so that the singer would always be prepared, this principle was now put into practice, and proved to be a real test. In this brief encounter of "supreme trial" (for it is a maxim that the chorister will always respond to the directions of the doting kindred in the audience rather than to the directions of his choir master on the stage) the weaknesses were magnified, but the confidences were healthily strengthened, not only for the boys, but for the parents alike.

These little boys of sometimes boyish destruction became, in their time, creative. They steadily assured themselves of their place in a creative world, knowing constantly that the best they could do with great music was the least which could be acceptable. Music by the great composers who had lived past their time was recreated by boys who, unitedly, would live past their time.

A sincere respect for the present day artists and their work was realized from the boys' deep respect for their own work. Time became a valuable commodity, expendable to either work or play, but never to both at once. As slowly as when light is realized on an overcast day, discrimination between good and bad music was made; and as suddenly as when dawn is discovered on a crystalline day, the boys seemed to realize that quality made the difference.

Within a year and a half, the group began to travel to neighboring towns to entertain. Since that time they have enjoyed the rare experiences which come only to the troupers of the entertainment world. Sun Valley, Salt Lake City, Flagstaff, Albuquerque, Houston, New Orleans and Mobile are lasting remembrances. Washington, Philadelphia, New York City and Cincinnati were each a world of accomplishment.

Within a four year period the choir had traveled twenty thousand miles through twenty five states and Mexico. It had become associated with the International Artists Corporation of New York. It had appeared over major radio networks including a coast-to-coast broadcast over the National Broadcasting Company and the DuMont Television Network. It televised with Loraine Day and Johnny Johnston at the Polo Grounds in New York City where the boys were the guests of the New York Giants. By special invitation the group sang for the Salt Lake City Tabernacle Choir and received as a gift from its director an arrangement made especially for the boy choir of the famous Latter Day Saints' hymn, *Come, Come Ye Saints*.

They have been entertained on the rustic ranches of the West, and on the extravagant estates of the East. They have attended teas, buffet suppers, receptions and banquets and known the thrill of the applause of an audience of 20,000 people and the intimacy of private concerts.

In the minds of the some one hundred fifty boys who have enjoyed the privileges of the Denton Civic Boy Choir the past seven years, there will continuously be a storehouse of rich experiences from which they may draw to enliven their daily living.

In their travels they have come to know many of the great personages of the concert and entertainment world among whom are Martha Graham, Ted Shawn, Charles Laughton, Robert Shaw, J. Spencer Cornwall, Don Gillis, Salvatore Baccaloni, Frances Yeend and Frances Magnes. The boys look upon the privilege of knowing personally such outstanding persons as one of the blessings derived from their choir work.

The results of such positive work are in keeping with the design of the group by the ones who guide its existence—that of developing fullness in youth. We are in the medium of boy choir a means of developing character, a means by which a boy comes to know himself, thereby preparing his life for nobler things to come: an enriching process in overtones which will give resonance to his living, for through the boy choir organization many seemingly unrelated subjects unitedly flow.

By means of the boy choir, its travels and its studies, history comes alive, geography transcends its pages, physical education has new meaning, language has a freshness, and even the subject of everyday conversation is important. Neatness, a quality most foreign to the usual nine or ten year old boy, finds a paramount place in his daily routine of living: a neatness which carries over into his school life, his home life, as well as his public life.

We have seen, time and again, boys who consistently made "C's" and "D's" change within a two-year period to the new thrill of a "straight A" report card. We believe that when you give people high standards by which to live, you always get results. The only time we question what the results will be is when the standards are too low.

Interested persons have asked us through the years just what we did to get certain results in order to put a non-professional group of boys on a professional basis. We investigated and found that, actually, it is quite elementary in its basic understanding. We have learned in working with the varying group in years past that we must always see clearly these aspects of the choir's being. *(Continued on Page 56)*

Ernst von Dohnanyi (right) and George Bragg discuss a work recently commissioned for the Boy Choir by Mr. Bragg.

J. Spencer Cornwall (center) talks to the boys of the choir prior to an appearance in Salt Lake City

Traveling about the country by bus provides a great thrill for the boys.

A rebellious shoestring requires attention before the choir makes its entrance

Attack and Emission in Singing

Another highly important phase of vocal study is here discussed in detail by a well-known authority in his field.

by

JOSEPH A. BOLLEW

NEXT IN IMPORTANCE to correct breathing and breath control in voice training and singing is the correct attack and emission of the voice. Attack is defined as the phonation of a single note, of the initial note in any musical phrase, and of any new note after a breath. Emission is defined as the flow of the voice following attack.

Incorrect attack and emission has many queer and offensive vocal results. Who has not heard singers who slide or climb up to notes and upon reaching them, if they are to be sustained, sag about halfway through and go flat and anaemic; and often, in an effort to amend the deflection, suddenly shoot up as if stuck by a pin, and go sharp and shrill? And who has not heard singers who never seem able to hit notes accurately and nearly always sound sharp or flat?

The latter is believed to manifest defective musical hearing. However tests reveal that the great majority who consistently sing off pitch can immediately detect off pitch singing in others. More interesting is the fact that very many trained musicians, conductors, composers and instrumentalists, among them some of our world famous artists, are also guilty of being off pitch when attempting to sing. Trained musicians can hardly be accused of having a faulty sense of pitch. Conductors in particular cannot be accused of this defect. Why then are they also off-pitch when using their voices? The explanation is to be found in improper vocal production, in a lack of knowledge of what is involved in correct attack and emission.

As a means to curing off-pitch singing many teachers advocate "thinking" a note before attacking it. Others advocate "thinking the note in the right place" believing it helps to cure off-pitch singing and incorrect placement at one and the same time. They forget that it is impossible to know whether the pupil is thinking a note on pitch or thinking it in the right position. Asking such pupils to think notes on pitch cannot in itself ensure accuracy of pitch just as asking them to think correct placement cannot ensure proper vocal poise. Before either can be effected it is essential for them to know what is involved in correct attack and emission. As soon as its principles are understood and mastered singing on pitch and correct placement present no difficulties.

Then there are singers whose voices begin anew on every note, or almost every note, who execute each note more or less softly and then swell in volume regardless of the dynamic requirements of the music. Sometimes it is not their fault. There are some teachers who advocate this queer trick of vocal production. This is how their instruction goes: think the note, mentally place it, sing it on piano and then swell to mezza voce or forte. Now to crescendo and diminuendo on all notes of the range is an excellent exercise in vocal dynamics, but as a method of attack and emission it is incorrect and its aural effect is not unlike a person groaning in the convulsions of imminent seasickness.

And there are also singers, some of them very well known, who have almost audible gaps of silence between notes. They seem incapable of merging consonants and vowels and not even vowels with vowels, into an unbroken, even flow of voice. It is most noticeable in legato singing, just where an unbroken, even flow is most desirable.

And then, of course, there are those with pronounced tremolos or wobbles. This is sometimes due to muscular weakne vocal mechanism and no amount lean training can eliminate it entire in most cases it is due to a mistaken conception of relaxation, to a lack of controlled vigor on the one hand, and to lack of breath control and attack and emission on the other, which, if not given proper and timely attention degenerates into a chronic condition.

In the great majority of people who have had no vocal training, and even in those who have, the existence of these defects usually proceeds from throatiness, gutturalness, nasality, laryngeal stricture, or breathiness. The eradication of the defect makes it possible for them to sing true to pitch and pleasantly in other respects. But the real problem is with singers who have had many years of training and who, despite the presence of one or more of these faults, do not sing off-pitch, do not slide up to notes, have no tremolo nor gaps of silence and do manage to achieve an unbroken vocal line, for the mere absence of these faults does not betoken correct attack and emission. There are other essential conditions. In the first place, the voice of a professional singer who is habitually throaty, guttural, laryngeal, or has a mixture of these defects, cannot last long. Secondly, a high level of aesthetic and artistic performance is the desideratum, and is expected, and where these faults exist it is choked at the very source, just as it would be with a string player whose fingering produces accurate pitch but whose bowing results in scratchy, scrapy tones.

The essence of correct attack and emission is tonal purity, a complete absence of throatiness, gutturalness, laryngeal stricture, nasality and breathiness. Tonal purity ensures freedom for the vocal vibrations to rise, reach and impinge upon the resonators which supply the voice with its beautiful harmonies, brilliance and carrying power. Indeed it may be said that, without the resonantal harmonies there is no voice. Tonal purity also ensures clarity of articulation and makes the voice an instrument obedient to the artistic wishes of the singer. It is the beginning and objective of good vocal training.

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"The core of any important enterprise or activity must be character and kindness." Such philosophy bespeaks . . .

THE GREATNESS OF PABLO CASALS

by Max Eastman

PEOPLE who bought the recordings of the Casals music festival of 1951 were surprised to receive as a bonus a record with a cello solo by Casals on one side, and on the other—pressed into the vinylite in Casals' handwriting—this motto: "The core of any important enterprise or activity must be character and kindness."

Behind this unique phonograph record stands one of the most extraordinary personalities in history. Great musicians have been famous for many startling traits and abilities, but no man ever before so combined musical genius with moral and spiritual leadership.

Pablo Casals has never had a rival as a cellist, and many will add that he is the greatest string instrumentalist of all time—Fritz Kreisler, the famed violinist, spoke of him as "the greatest man who ever drew a bow."

The Casals festival is an annual gathering in the little village of Prades on the French slopes of the Pyrenees, where Casals now lives. Drawn there both by his interpretation of music and his spiritual example, musicians and music-lovers from all over the world, many of them as famous as he, gather each June to hear him play, to make music with him, to do him honor, and to dwell for two weeks in the radiance of his spirit.

Musicians who do not attend the festival are apt to be a little scornful of the exaltation in which others return from it. These seem to have drunk from a mystical spring which turns the very life in their bodies into music. From this you might expect in Casals the face and figure of Apollo. On the contrary, he is a dumpy little man with chubby hands, big round eyeglasses, a perfectly bald head, and, if the sun is shining, a bright red umbrella held close over it to shield it from the heat. There is both sensitivity and tremendous strength in his face if you study it, but at first glance he looks more like a shopkeeper than Apollo.

Casals was born in the little town of Vendrell in Catalonia, 30 miles from Barcelona. His father was organist in the village church, and Pablo sang in the choir. He also made music almost from babyhood, on any instrument that happened to be around the house—piano, flute, guitar, even the violin. His muscular coordinations were as phenomenal as his instinct for music. Impressed by them, his musician father arranged an apprenticeship for him with the village carpenter.

But his mother, though she knew little about music, knew that he was a genius and decided to make the world know it. Using her saved up *pesetas* she took Pablo to Barcelona where he could study at the municipal school. Although only 12 years old, the boy got a job playing the piano at a popular café. He soon persuaded the proprietor to let him play a program of classical music one evening a week, performances which made a sensation in local musical circles. His fame increased when he took up the cello, which he knew to be his own instrument the moment he drew a bow across its strings. At 17, thanks still to his mother's force, tact, and unflagging faith in his genius, he was in Madrid playing before Maria Cristina, Queen Mother of Spain.

It was not only the music he made, but the sheer goodness—no one uses any other word for it—shining out of his eyes, that captivated the Queen Mother. She granted him a pension to continue his studies and practically adopted him into her household where he became the playmate of the future king, Alfonso XIII.

In acknowledging a debt of gratitude for this royal patronage, Casals is careful to explain that it is "strictly personal. That contact with the 'great ones of the earth,'" he says, "had no influence either on my thoughts or my conduct." He is a democrat and a libertarian to his fingertips.

And so was his mother, for after two years in this position of luxury and high privilege, she announced abruptly one morning: "It's time for a change."

"What character!" Casals exclaims. "What a debt I owe her!"

At the suggestion of the queen's counsel, Count Morphy, and still with a pension from the court, they moved to Brussels where Pablo could study in the famous conservatory. The director sent him to the cello class of Professor Edouard Jacobs. Pablo slipped in and sat down modestly in a back row. He didn't look like much; his hair was cut short, while all authentic musicians in those days wore it almost to the shoulders. When Jacobs asked him what he would play, he said simply:

"Anything you like."

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The professorial eyebrows rose "Well well you *must* be remarkable!"

The class roared with laughter "Can you play the so-and-so, for instance?" the professor asked ironically, naming a little known and difficult composition

Casals said, "Yes."

"And the so-and-so, perhaps?" naming one still more difficult.

Again Casals said "Yes."

"Very well, then, I suggest that you play the *Souvenir de Spa* And now, young gentlemen, prepare yourselves for a treat from this remarkable young man who can play anything we like!"

Although he had to use a borrowed cello, Casals played that obscure and especially difficult composition without a flaw and with a brilliance that left the class and the teacher transfixed

Recovering his breath, Professor Jacobs invited him into an adjoining room and urged him to enter his class, promising him then and there the annual prize for the current year. But Casals had not liked this snooty reception it offended his ideal of civilized conduct—of character and kindness. He said he didn't care to stay

The decision cost Jacobs a lifetime of regret. And it cost Casals his pension, for the court insisted on his remaining in Brussels, and he very politely explained that he didn't want to.

He went instead to Paris—he and his mother and his two younger brothers—penniless, ignorant of the language, and without friends or letters of introduction. His mother had her wish for a change—a plunge indeed, from regal ease to penury The father sent them his small savings, the mother took in sewing, working far into the night, even selling her beautiful hair for a few francs to one artist Pablo got an ill-paid job as second cellist in the Marigny Follies. But he had to walk back and forth twice a day from their tiny flat in the outskirts to the center of the city—for lessons in the morning, for work in the evening—carrying a cello on his back. "We learned by direct experience what misery is," he says. But the lesson was too costly He fell sick, and they had to abandon the glamorous idea of an education abroad and go back to Barcelona.

Good luck returned there. Pablo's old music teacher was moving to Argentina, and Pablo, at 18 fell heir to his pupils and church position. His wonderful mother could rest now, and watch happily his steady rise to fame.

He was soon reconciled with the queen, and at 21 was famous throughout Spain and Portugal At 23 he returned with his mother and two brothers to Paris He had saved enough for all of them to live on, and he had a letter from Count Morphy to the

(*Continued on Page* 57)

Here is the heart-warming story of 90-year old Sophie Charlotte Gaebler believed to be

The Last Living Pupil of Franz Liszt

From an interview with Miss Gaebler
Secured by Julia Hauser Welch

THERE WAS great excitement in one of the studio apartments at 712 Milwaukee St in the city of Milwaukee on last November 18. Early in the morning and continuing through the day telegrams and special delivery letters arrived from many parts of the world—Washington D.C., Florida, California, Arizona, Germany and even Japan.

The concert grand piano was covered with boxes of gifts, and in a corner of the room stood a table on which there were six large and ornate "Happy Birthday" cakes.

People had been coming all day to extend congratulations to Miss Sophie Charlotte Gaebler, the well known pianist, who claims the distinction of being the last living pupil of Franz Liszt

Following an informal concert in the evening presented by friends of Miss Gaebler, the distinguished lady who in spite of an arthritic condition is still able to play a great deal of classical music from memory, recalled incidents of her contacts with the great master.

"Were you born in Germany Miss Gaebler?"

"Oh, no," she replied, "I was born in Watertown."

"Oh, I thought that having been a pupil of Liszt, you must have been born in Germany."

"No, I wasn't born there, but when I was 21 my father sent me there to study voice"

"Tell us how you happened to become a pupil of Liszt!" her friends urged

Miss Gaebler sat lost in thought for a minute, then began

"My father, Professor Emil C. Gaebler and my mother, the former Baroness von Beust came to America in 1848. He taught music and languages in Danbury Connecticut for several years and then came to Watertown Wisconsin where, in 1862, I was born.

"My father directed the principal orchestra and choral groups while in Watertown and also built pipe organs. He took part in many a Saengerfest besides.

"My father was a genius, and it is to him I owe my fine foundation for piano playing and voice culture

"I began teaching piano when I was 14, and when I was 19, we moved to Lacrosse where my father built a pipe organ in the Cathedral and when I was 21, he sent me to Germany

"I visited my mother's brother in Dresden and since it had always been my great desire to meet Franz Liszt, my uncle decided that I should go to Weimar where I might get an opportunity to meet the great master Hence, I began studying voice with Frau von Milde, the famed Wagnerian soprano, and also was accepted as a piano pupil of Professor Mueller-Hartung, the director of the famous Weimar Orchestral School.

"It was not an easy matter to contact Liszt and only through the influence of intimate friends of his was it possible. So one day I asked the professor whether he thought that Liszt might want to hear me play and he replied 'Why not? There are many Lisztianers who don't play as well as you' Through Mueller-Hartung, who had been a pupil of Liszt and who also was a very close friend of his, my greatest wish was at last fulfilled, and I was admitted to the Liszt circle of artists who assembled at his home three afternoons a week, and since the master's faith in his friend's judgment was so great, I was spared an audition.

(*Continued on Page* 63)

The Phonograph Discovers the Organ

by **Paul N Elbin**

president West Liberty (W. Va) State College

MOST OF US remember how it used to be Albums of organ classics could be numbered on the fingers of two hands There were the three famous Albert Schweitzer Columbia albums. There were the Carl Weinrich Musicraft recordings made at the Westminster Choir School, our first baroque recordings. E Power Biggs had been introduced to record buyers by the little Technichord Company, though later RCA Victor took him under its wing for a while Charles Courboin, Joseph Bonnet, and Virgil Fox were each represented by one album of serious music Most of the remaining organ recordings consisted of singles made by Edouard Commette and a few other organists, mostly in Europe

The contrast today is so good as to be exciting. One organist alone, Helmut Walcha, is represented in the record catalogs by no fewer than fourteen long-playing records. E. Power Biggs is represented by ten LP's. Two record companies, Decca and Columbia, are well along with projects to record the entire organ compositions of J S. Bach and others plan to record the major works. With the puzzling exception of RCA Victor, nearly every maker of records has adopted at least one outstanding organist and is giving him an opportunity to play for a tremendous audience of music lovers.

Dr Albert Schweitzer

Credit for the change is attributed mostly to the popularity of long playing records, introduced by Columbia in 1948. Long playing records certainly smoothed the way Nobody ever really enjoyed chopping up a fantasia and fugue into three four minute sections, disregarding entirely the composer's design Continuity of recording and play-back has surely improved organ recording. Clearly, moreover, a turntable speed slower than 78 revolutions per minute was necessary to achieve long-playing discs.

Yet I cannot resist a kindly word *in memoriam* for 78 rpm records Many of these records were much better than we knew Heard through a high-fidelity record player, many of these faithful old discs sound amazingly good The Schweitzer records, for example though twenty years old, compare favorably with some of the brand new LP organ records. At 78 rpm there is little likelihood of pitch deviation Moreover the wider grooves make room for heavy bass

But we had *serious* playing-equipment limitations in the old days. Shellac surfaces were apt to be noisy, limiting drastically the dynamic range of recordings. *Pick-ups* were limited in range to the middle frequencies Turntable motors were not steady except at the relatively high speed of 78 rpm Amplifiers were given little consideration, and speakers were usually inefficient

With the long playing record has come a gradual revolution in phonographic equipment. To be sure, the average commercial phonograph sold for home use today is not much better than it ever was But the assembling of high-quality phonographs has become a passionate hobby for thousands of people who have learned that music of concert-hall quality is on records and may be heard realistically at home

We now have plastic discs with smooth surfaces facsimile-quality magnetic pick-ups, multi-speed turntables and amplifiers and speakers that can reproduce anything the human ear can hear And to top the blessings, we have records good enough to warrant the purchase of the best in playing equipment.

Such equipment is expensive From five hundred to a thousand dollars is the requisite investment for those who want to hear reproduced organ music that sounds much like the original But those who buy wisely will have in their homes genuine musical instruments—not just phonographs

We have, then good records and good playing equipment. We also have a growing segment of the population interested in all kinds of serious music, including organ music from Buxtehude to Messiaen

Since readers of this magazine are an important part of the "growing segment," a résumé of recent long-playing organ recordings with a record reviewer's comments may be helpful.

In the organ recordings of Helmut Walcha Decca is gradually unfolding the greatest series of its kind ever undertaken. When the project is finished, 23 long playing records containing practically the entire organ works of J S

(*Continued on Page* 61)

ETUDE is pleased to present on this page its newly enlarged record review department devoted this month and next to a discussion of some of the outstanding recordings of pipe organ music recently issued by various companies. Dr Paul N Elbin, former dean of the Wheeling (W Va.) chapter of the American Guild of Organists is an authority on organ and organ music and his comments on new organ records should prove very helpful to our readers.

(L. to R.) Rayburn Wright, David Perrie, and Robert Swan in conference in the Music Hall's Music Library.

The great stage and proscenium arch in the Music Hall.

A spectacular night view of the exterior of Radio City Music Hall.

The Music Hall Corps de Ballet strikes a highly attractive pose in one of the stage spectacles.

Raymond Paige, Musical Director, working with orchestra and choral group in rehearsal room at the Music Hall.

The audience in the great Music Hall never sees many of the important musical chores that are performed by

Radio City's Unseen Experts

Here's an interesting story of the behind-the-scenes work necessary to produce a smooth running stage spectacle.

by Rose Heylbut

THE HUGE stage spectacles at New York's Radio City Music Hall provide entertainment for millions, and stage jobs for more than two hundred orchestral players, organists, soloists, choristers, dancers, and act-specialists. They also furnish employment to a sizable corps of trained experienced musicians who are never seen on the great stage, whom the public knows little about, yet whose skills are a vital factor in keeping the production mechanism in motion.

Similar employment may one day be waiting for those of today's students who, by temperament and training, can prove similar skills. Let's have a look at the requirements of these unseen yet necessary Music Hall jobs.

Music Hall musical material is seldom acquired over the counters of the music store. Its highly special orchestrations and arrangements are in charge of Rayburn Wright and Kenyon Hopkins for the orchestra, and of Ralph Hunter for the Glee Club. Mr. Wright, previously a trombonist, whose orchestrations and arrangements have been played by the New York Philharmonic-Symphony, and such popular bands as Glen Miller's Orchestra, begins by explaining the difference between orchestrating and arranging. The orchestrator, he states, is the skilled craftsman with a thorough knowledge of all possible means of making the orchestra sound and of utilizing instrumental colors; the arranger is more creative, developing the music he works on, adding effects, composing transitions, etc. In practice, however, the two jobs overlap.

"The orchestrator might be called the 'speech writer' of music," says Mr. Wright, "and, like the speech writer in words, he must have versatility and a facile imagination. The orchestrator's task is to take the general over-all ideas of his music director and producer and translate the desired effects into music. At the Music Hall we have four main ensembles, each with its own directorial head. The Corps de Ballet may be doing a Chopin number, the Rockettes, a lively swing routine, the stage spectacle may center around Latin American strains, while the overture may come from opera or the symphonic literature. After discussion with the other group directors, Raymond Paige, our Music Director, indicates the music he wants and the effects he has in mind: 'something warm, brilliant, romantic, cute.' The orchestrator then works these effects into the score through his use of rhythm and instrumental color, often bringing different feeling out of the same theme by varied orchestrations.

"Standard classics are generally used in their original form, yet we sometimes have to adapt them to the requirements of the orchestra or to the acoustical properties of the vast Music Hall. Whenever we do this (through extending, warming up, accenting, coloring), we try not to intrude upon the composer's own style. After working hard on an orchestration of this sort, we find our best reward when the adaptation passes unnoticed. In mounting popular numbers, however, we cut loose, developing moods and styles of our own to fit the requirements of the show.

"A successful orchestrator-arranger needs imagination, solid technical musicianship and the ability to assume responsibility under the pressure of show production. We sometimes find ourselves working on two shows at the same time. Mr. Paige may send in his arranging assignments for a future production while I am still polishing details on the one coming up, and all demands must be quickly and accurately met. Further, the orchestrator-arranger should have compositional talents and training, together with a thorough knowledge of musical periods and style. And whatever his own instrument, he should be able to work at the piano. Beyond these, there are no fixed requirements except, perhaps, the ability to remain flexibly unfixed, capable of turning out any kind of good musical job at any moment!"

With all this musical activity, the various scores, parts, songs, etc. must be readied and filed under the supervision of another unseen expert, the music librarian. At the theatre, the library occupies a series of huge loft-like rooms three floors below street level, and two below the great stage, where chief librarian David Perrie, former violinist, and his assistant, Margarite Michon, one-time assistant librarian of the Boston Symphony, are responsible for furnishing the performers with clear, accurate copies of their parts, and for indexing and filing every part of every work ever heard from stage or pit.

The scope of the Music Hall covers a wider field than that of the regular symphony orchestra, and so do its librarians' tasks. "First," Mr. Perrie informs one, "there is the matter of copyright clearance for performance. Whereas the symphony orchestra works chiefly with the classic repertoire (much of which lies in the public domain), the Music Hall uses popular music, show tunes, dance numbers, etc., in addition to classical works. Whether copyrighted numbers are used whole or in part, the librarian must clear them, both music and lyrics, through publishers, composers, and authors. There is also the problem of 'grand rights,' that is, clearing a number for visible performance before an audience and different from unseen production (music alone, or on radio). Usually, the words and music of

(Continued on Page 58)

Decentralization In Music *Is Necessary!*

A challenging suggestion for the solution of an ever-growing problem with present-day young musicians.

by HAZEL CHAZARIAN SKAGGS

IN OUR present-day super-abundance of talent the young concert artist, because of an overcrowded field or the lack of the right stage personality, often suffers from frustration. He practices assiduously in his city apartment and waits for that big opportunity which, even when it comes, may leave him financially no better off than before. Perhaps his parents or some kind benefactor supports him, or he subsists on occasional recital engagements and a few lessons. He is too young to attract pupils away from the conservatories or the many older big-name teachers. Besides being anxious about his living, he has to pay for weekly lessons for his own musical advancement. In view of such conditions, it would seem that some such idea as decentralizing music so that there might be experienced artists in all the rural areas would be advantageous not only to the artists themselves, but also the people in the isolated areas.

If the young artist approaching his late twenties, would take a moment to analyze the situation, he would see his own folly. First of all, why must he have weekly lessons? It is his feeling of insecurity that prevents him from standing on his own feet. When Paderewski was studying, he states in his autobiography, he was appalled at the great number of older men who took lessons week after week. He goes on to say that some men will be students all their lives. They have not the greatness to probe within themselves for the answers. I recall rehearsing with a violinist, thirty-five years old, who stopped at a curious passage and said, "I must ask my teacher whether I should make a retard here or not."

Assuming that the perpetual student has been convinced that he need not study for music any longer, except perhaps for occasional coaching, there is no reason for him to remain in the city. To prove this, let him make a list of all the young soloist teachers he knows living near him. It will be a very long list and not one person on it, very likely, has ever paid an income tax. One girl has five pupils. She is twenty-six. Her income pays for her music lessons. Her family supports her. The fees she gets from playing do not pay for her gowns. She lacks the feeling of success and independence that every adult craves. How long will she continue in her present rôle? Her friend is thirty-four, and still a student. Her recital fees are larger, but she has only two pupils in spite of her great success as a pianist. However, she is not self-supporting. Her widowed mother, seventy miles away, works in order to keep the artist going.

The list is a long one. What will become of them? What useful purpose do they serve? Will humanity be enriched by their lives? Two years ago I was asking myself these very same questions. I knew I had absorbed all I could from the city and the time had come for me to be a useful adult in the field for which I was trained, that of pianist and teacher. Having no home other than the city, I adopted a little village of 4200, the largest in a county of wilderness.

Now for the first time in my life, I am truly happy in my work. If I have an audience, it is not one bored with the standard repertoire. The popular Chopin Scherzo or the Polonaise has a fresh appeal. The people listen to me as a musician, not as another personality that must be sized up in relation to a friend-pianist. As for the practice schedule, it is uninterrupted by morning teas, personal lessons, and sessions of frustration. There is nothing so relaxing as practicing in the country where windows look out on scenic beauty rather than dirty brick walls.

Since this is practically virgin territory, there are problems to cope with constantly. A recital hall does not exist. There is a very fine old grand piano housed in an ugly building that also serves as a gym. As the time for our first recital was approaching, I dreaded the appearance our music was going to make. After carefully training the pupils in stage deportment (although there was no stage) I darkened the hall and set lamps along the walls and beside the piano. Somehow it did create a recital atmosphere.

The talented country pupil owes a duty to his school band and orchestra. He is encouraged to play several other instruments besides the piano. He sings in the chorus, and besides all the music-making he is expected to take part in other outside activities. The country teacher has to be twice as inspiring as the city teacher in order to insure faithful, serious practice and interest.

The only sacrifice I have had to make in return for this marvelous feeling of satisfaction and usefulness, is the lack of communication with fellow performers. There are no more sonatas for violin and piano worked out to near perfection, no more after-concert hashing over of the program, no more exchange of ideas, no more moments of complete understanding of goals. I should add that there are no more tête-a-têtes on the gripes and frustrations of a musician, but since I have been here I have felt no despair except in professional loneliness. However, music magazines, letters, and periodic trips to the city are very helpful.

It is only natural that students of serious music should be drawn to the cities for their training, but they should not detach themselves permanently from their own small towns. They should return as soon as practical to their native communities and do all in their power to spread the gospel of enjoyable music making. Those who cannot find success in the overcrowded metropolitan centers should not bemoan their fate. Greater happiness awaits them in the country.

THE END

Springtime Sparks

Barbs, Brickbats and Pleasant Items from Here and There

By GUY MAIER

PUBLISHERS are bringing out too many thin beginners' pieces. I am weary of receiving quantities of original compositions and arrangements with just a single thread of melody and an occasional bottom tone. Such items may suffice for the child's very first piece, but after that we want more substantial stuff. The essence of good piano texture is the cluster or handful of notes. Contrary to general practice thicker chord pieces can be introduced in the first months if chord playing is taught and persisted in from the beginning. This applies to very young beginners as well as older students.

THE STARTING AGE

A distressed reader writes: "As a piano teacher in a new community and school I have run into difficulty with persons in authority who believe it is a waste of time to begin piano pupils before they reach the fourth public school grade (9-10 years old). When I explain that the piano is now being taught to very young children 4, 5 and 6 years old, I am told with sarcasm, 'Well, maybe you could educate us, but we know it is useless to start before the fourth grade.'"

That statement is, of course, sheer nonsense. Anybody knows that physical coordination is better at 8 than at 5 and that consequently some children should not try to play piano earlier. But listen further to the correspondent:

"Like many other teachers I have been very successful with young pupils. The modern methods contain so many attractive books and pieces to appeal to the very young. My 5 and 6 year olds not only play tuneful little pieces in recitals but have a knowledge of key signatures, note values, phrasing, scales, triads and can read well."

Yes, you bet they do! . . . and many youngsters learn to read music before they can decipher their school books . . . Poof! There goes another one of those high and mighty "educational" dicta balloons!

"EASIER THAN EASY"

I have always been agin' any piece or book with 'easy' or 'simple' in its title, because no student, however elementary, wants to play easy or simple pieces. But I have found a shining exception: Ada Richter's little book of beginners' pieces, "Easier Than Easy." I know, because I gave it recently to a bright five year old girl who loves the snappy title (often repeats it very fast for fun!) and adores the easier than easy eighteen items in it. The book is excellent reading material for very young beginners.

THREE WONDERFUL BOOKS

Of the many excellent "fun" books recently published, the tip-toppers are all from Marie Westervelt:

1. "The American Traveller." Here are thirteen "folk" pieces telling the story of American travel in the days before the auto and airplane. Zestful, zippy tunes abound like *De Midnight Special, Pop's Old Wagon, I'm Walkin' My Way Back Home*. . . . Perfect for a spring recital program.
2. "Mardi Gras." This is a delightful collection of Louisiana songs telling the story of the exciting New Orleans carnival. It makes an ideal party program with the children playing, singing and dancing. Rhythm sticks, triangle, cymbals and bells can accompany some of the tunes. What a hilarious time the kids could have dancing to *Canal Street Boogie* and *The Grand Ball!*
3. "Christmas in Mexico." Remember this book when you plan your next holiday program. The traditional Mexican celebration, the *posada*, telling the story of Mary and Joseph seeking lodging, is presented in pageant form. Attractive Mexican tunes excellently arranged, and the simple properties needed for a party make it a wonderful holiday project.

All the books are easy second year material and are delightfully illustrated.

SEVENTEEN PIANISTS

A revealing incident occurred recently at a Parisian benefit concert where Chopin's 17 waltzes were played by 17 well known French virtuoso pianists, each pianist playing a single waltz. In the *Christian Science Monitor*, the eminent French critic Emile Vuillermoz commenting acidly on the event told how these "stars" of reputation made a terrible showing: how they had lost all musical discipline and control; how the succession of so many distortions and heresies in the music was overwhelming. Said he, "Chopin was certainly maltreated. One could measure the danger as the file of the 17 pianists went by. Many had lost all light and shade from using the piano—as is now the fashion—as an ordinary percussion instrument. One whose reputation is based on very 'advanced' music showed herself incapable of even playing her waltz correctly. Except for two or three real musicians none of these masters could have won that first prize he had brilliantly carried off a dozen years before at the Conservatoire. What a dreadful lesson!"

Alas, it is almost impossible for players to hold perspectives and ideals clear in the face of public acclaim. Only the true artist survives the blandishments of "popularity." How few are the true artists!

A SCANDAL

One night last winter in New York's Carnegie Hall a mediocre French woman pianist was the honored soloist with the Boston Symphony Orchestra. She played a mediocre concerto by Ernest Bloch. The next night in the *(Continued on Page 60)*

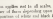
TEACHER'S ROUNDTABLE

MAURICE DUMESNIL, Mus. Doc. *explains a puzzling notation, gives advice on descending scales and other matters.*

DESCENDING SCALES

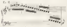
Pablo Casals generally uses a different fingering in descending scales on the 'cello. Can this apply to the piano as well? Although no methods published since time immemorial ever dared to indicate such alterations, it has long been my experience that more smoothness can thus be secured. Try, for example, the following fingering in the descending scale of D major:

Ex. 1



This applies *not* to all scales, but to a number of them depending upon the relative position of white and black keys. The structure of the hand also has something to do with the advisability of using such fingerings, which suit many descending passages in masterworks, for instance, this passage from Beethoven's Concerto No. 4:

Ex. 2



It is my conviction that many students and pianists will benefit from that principle and in any case, it costs nothing to try.

PUZZLING NOTATION

Regarding the first bar of Debussy's Des Pas sur la neige *Prelude: Are the first two D's played and why the six slurs, and just why are the groups marked as triplets?*

(Mrs.) C. R. H., California

I must be frank and admit that I never examined the orthography of that figure which indeed seems strange. When I played this Prelude for Debussy he raised no objection to the way in which I interpreted this particular rhythm, so here it is:

Only one D is played on the first beat. Give it a little accent (be careful, not too much!), and also on D and E on the third beat. Count in triplets—12 counts in the measure—but play the sixteenth notes just a *shade* faster than counts one and two of a regular triplet, while "leaning" on them to give the impression of distant bells. And you will have it, especially if you use the damper pedal cleverly. It should make those bells hazy in tone color, as if heard from afar on a dreary winter day.

Only the first slur can be thus called; the second and third are *ties*.

While this notation seems to be the result of a little mannerism in writing, it actually carries a visual message which helps much toward an accurate interpretation.

FLAT, OR NATURAL?

Schubert's Impromptu Op. 90 No. 3, in the Peters Edition, is written in G-flat with a foot note saying that the notation in G major as published till now does not agree with Schubert's original. A noted musician once wrote that the key of G-flat is a modern translation and that the Impromptu was originally written in G major. Which is correct?

E. F., Wisconsin

In my opinion the Peters Edition is absolutely right and the Impromptu was originally written in G-flat major. Harold Bauer—who was an authority on Schubert and one of his finest interpreters—played it in that key and edited it that way. One easily understands why the key of G major was printed, however. One sharp in the signature makes the reading ever so much easier than all those flats. And in Schubert's time the publishers were probably as careful to avoid difficult keys as they are now, for purely commercial considerations.

In the particular case of this Impromptu I find the G-flat version easier to play, if not to read. And then, just try a few lines in each key. While G major sounds clear cut but somewhat obvious and transparent, see how much more poetic, mellow and songful the flats are! At once the tone quality is improved and it becomes rich and full. I believe this is the best test by which we can abide with confidence.

CLUMSY FINGERS

I have studied piano for six years and there are two things I am having trouble with: 1. Gaining speed and smoothness; 2. Feeling relaxed when performing a composition requiring speed. My wrist seems to become tired and my fingers clumsy and uncontrollable. Still I practice scales and watch my hand position and correct fingering carefully. What method of practice do you advise to overcome these difficulties?

C. L., Kentucky

There might be two reasons for the trouble you describe.

1. You say that you practice scales and this is all right. But do you practice octaves in order to exercise your wrist action? Very often stiffness in speedy finger play comes from an un-exercised, un-flexible wrist. Try and practice anything that calls for light, elastic staccato motion. But remember it takes time and results do not show at once.

2. The fingerings. Each one should find his own. Those marked in your edition may be good for someone else. Trying to observe fingerings written by the editor may cause awkwardness and thereby stiffness and lack of speed.

Experimentation is in order. Try different possible fingerings, then select the one that suits your own hand, and stick to it. You might look up the July 1949 issue of ETUDE and my paragraph "Of fingerings, and shoes," which deals with this problem.

THE BEST MOTTO

I am enclosing a list of mottoes and I plan to use one of them for my studio. I would greatly appreciate it if you will tell me which you prefer. Thank you very much.

A. L. L., Maine

1. Application is everything
2. Truth crushed to Earth will rise again
3. Work is life
4. A tree is known by its fruit
5. The Fine Arts lift the soul
6. He profits most who serves best
7. Forward march with Music
8. He conquers who endures
9. Music study exalts Life
10. As we live we grow

Everyone of the above mottoes is good, and it would be difficult to decide which is the best if one of them didn't stand out like the brightest star in the firmament.

I unhesitatingly recommend No. 9:

MUSIC STUDY EXALTS LIFE

It tells it all and is indeed a beautiful thought. Its author was Mr. Theodore Presser.

THE END

QUESTIONS AND ANSWERS

THIS PIANIST HAS ONLY ONE HAND!

■ *Because of an accident three years ago I lost complete use of my left hand. Since I love improvising and composing I have kept on practicing the piano with my right hand playing all the notes, and passing the treble to the bass with runs, arpeggios, and octaves down the keyboard to the bass.*

But now I have come to a place which puzzles me. In the Hungarian Rhapsody No. 8 *by Liszt, in the twenty-sixth measure from the end, I have trouble with a jarring break. I play the C♯ A♯-C♯ four times, striking first the bass A♯ octave. A run from the high C♯ to the octave F♯ does not balance, and a complete break from the treble with an octave below or midway still makes the bass weak. To use the bass as it appears in the fourteenth measure from the end would give strength and balance, but that makes the twenty-sixth to the fourteenth measures from the end merely repetition. Can you suggest a way to obtain balance and smoothness using the notes as written and maintaining a joyous depth, even though connecting with other notes?*

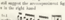
Though I am by no means expert with one-hand playing of the masters, still I take real enjoyment in this sort of thing. Perhaps you know a one handed pianist with whom I might trade ideas and exchange arrangements each of us has made.

—Mrs. G. A. K., Montana

You are surely to be commended for the zeal you display in continuing your music in spite of your handicap. I think, however, that in arranging music for the right hand alone, you should not attempt to play all the notes that are written for both hands. Any transcription must vary somewhat from the original, and I think it will be better for you to attempt to retain the spirit and correct tempo of the composition, and to bring out the melody lines clearly, rather than to adhere literally to all the notes the composer originally wrote.

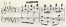
Since the melody lies in the left hand part, I might suggest that you play the passage of the Liszt *Rhapsody* as follows, playing the first three measures at the octave I have indicated, the next three measures an octave higher, and the next six measures two octaves higher for increasing brilliance. This will bring out the melody and still suggest the accompaniment figure given in the right hand.

Ex. 1



The following arrangement adheres more closely to the original, but is much more difficult to play. If you can manage this, fine. You might, of course, simplify it in one of several ways: 1) play the melody with only the top notes of the octaves I have written; 2) reduce the sixteenth note accompaniment figure to only octaves by omitting the middle notes that I have written; 3) lower the entire accompaniment figure one octave.

Ex. 2



I wonder if you have thought of using any of the music written originally for the left hand alone. There is a fairly good amount of this music, as you probably know, and by seating yourself at the bass of the piano instead of at the middle as one ordinarily does, I believe you could manage this music quite well.

Another suggestion I might make is that you study "music arranging" for a while with a fine teacher of composition theory, or arranging. In a rather short time you could probably get a good many ideas that would make your work in transcribing much more practical.

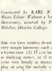
Unfortunately I know of no one who plays the piano with his right hand *only*. But there surely must be some who have suffered afflictions similar to yours. Perhaps some of the readers of the ETUDE can offer suggestions. There is a famous concert pianist, Paul Wittgenstein, who lost his right arm in the first world war, and who plays with his left hand. Possibly in his travels he has met, or has heard of some pianists who play with their right hand. If you were to write to him in care of his manager Bernard LaBerge, 119 West 57th St., New York 19, N. Y., he might be able to give you the names of some people with whom you could correspond. R. A. M.

HOW CAN I TRAIN MY EAR?

■ *I play piano and violin, and I study harmony in school. I intend to continue studying music in college as I hope to become a music teacher. But I have trouble with ear training and because I know that this is very important I wish you would suggest something to help me.*

—F. T. M., N. Y.

More or less all music study is—or at least ought to be—ear training, but probably you are referring more especially to what is often called dictation, this consisting of writing down music that is played or sung by someone else. This is a bit difficult to manage by one's self, but here are some ideas that may be of help to you. (1) Get some staff paper and try to write down the melody of some song that you know well, compare what you have written with what is printed in the book, and see how you come out. If you are not good at this, then repeat the same process in the case of a number of other songs—hymn tunes, folk songs, the melody part of your piano pieces, etc. (2) After a bit try your hand at writing some of the harmony of the melody that you have written down—but start with very simple harmony such as that found in a hymn tune. (3) If you have a friend who is studying music, or if some member of your own family is musical, get them to play or sing the melody of some song or hymn tune for you, listen intently, try to sing it back to the other person, have this person play it again if necessary, then write it on staff paper. (4) Have this other person play some very simple harmony for you, slowly—you to write the entire chord on staff paper and then compare what you have written with what was printed. Maybe this other person needs ear training too, in which case you might "exchange services." (5) Buy a copy of the little book by Heacox called "Harmony for Ear, Eye, and Keyboard" and require yourself to work each lesson carefully—noting the ear training part especially.



Conducted by ***KARL W. GEHRKENS,*** *Music Editor Webster's New International Dictionary, assisted by Prof. Robert A. Melcher, Oberlin College*

By the time you have done all these things several hours a week for a year your ear training should have improved greatly. If it has not, then I think you ought to give up the idea of becoming a professional musician and choose some other field. K. G.

THE END

In Case of Emergency

Part 2

by ALEXANDER McCURDY

IT IS 10:55 on Sunday morning. Your service begins in five minutes. You sit down at the organ and discover that the Great Trumpet has a loud cipher on Middle C which will drown out the minister's voice and make the organ sound like a set of ill-tempered bagpipes.

The situation is serious because of the time element, but not desperate. Keep calm and work fast.

If there is an organ-builder anywhere within reasonable traveling distance, your first move should be to telephone him and get him to come as quickly as possible to repair the instrument.

Unfortunately the organs most likely to cipher are those which are remote from available experts and therefore maintained somewhat haphazardly. If the nearest builder is a hundred miles away, you are on your own.

In that case, go into the organ-loft and locate the offending pipe. Leave the organ turned on so that the cipher will continue to sound. The note which is playing can be located through the trial and error method by listening or by touching all the pipes in turn until you find the one which is vibrating. In some installations the pipes are clearly marked in such a way as to facilitate this part of the search.

When the pipe is located, simply pull it out of its socket. Stuff the hole with paper to suppress the whistle of compressed air escaping through the opening. If the pipe turns out to be immovable, a twist of paper jammed into its upper end may cure the trouble.

Either method will eliminate the cipher by putting out of action the pipe which is ciphering. The organist, therefore, should make a careful note not to use the stop containing the faulty pipe until an expert can be called in.

If the pipe cannot be found or is too inaccessible to reach, go back to the console and trill rapidly on and around the troublesome note. Sometimes this will shake the armature free so that the note will no longer cipher.

If this fails, try switching the power on and off several times. It may be that an armature which has defied your most rapid trill can be freed in this way.

In some types of wind chest, merely putting off the Great Trumpet and remembering not to use it during the service will take care of a cipher in that stop. Unfortunately this is not true of other kinds which cipher as soon as the power is turned on.

A sound rule to follow whenever possible is not to wait until 10:55 on Sunday morning to discover that you have a cipher. If mechanical trouble develops in the middle of the week and you are unable to get service, you have several days in which to get the organ in playable condition for the Sunday service.

For example, when the cipher is a key cipher such as a broken spring, it is not impossibly difficult to rig up an arrangement of rubber bands which will last until an organ builder can repair the key properly. Even persons who think of themselves as non-mechanical minded may be surprised by what they can do when they have to. After all, if one did not have average or better than average muscular coördination, one would not be playing the organ.

Diagrams clarifying the internal workings of the instrument are to be found in the many excellent manuals on organ building available from music publishers. Or a book of instructions may have been supplied when the instrument was installed. Such things are worth studying; one never knows when the information they contain will come in handy.

Many organists write that their reed stops are painfully out of tune in the middle of the week when the church is not so warm as it is on Sunday. Don't forget that this is normal. The organ is finished to be played at a given temperature, and when the temperature goes up or down the organ goes sharp or flat. Reeds are more susceptible in this respect than flues.

When a reed does not speak, it is usually because of dirt. Experts say that "for cleaning a reed stop, there is nothing like a twenty-dollar bill." Actually a one-dollar bill is just as good. Paper money, as you know, contains silk, and this is what makes it excellent as a cleaning agent.

The technique is this: Remove the bell from the reed, slip the dollar bill under the reed and work it gently back and forth until all foreign matter has been removed. Put the pipe back in the hole, always being careful not to disturb the wire. Then tune the pipe to the next octave above or below in the same set of pipes.

Emergency repairs of this sort are, of course, no substitute for regular, systematic maintenance by a trained expert. All organs should be serviced at least twice a year, oftener if possible. It is only common sense to give to a finely made precision instrument, the cost of which may run well into five figures, not less than the amount of care one would give to keeping an automobile in good running condition.

Even the electric and electronic organs, though sturdy and capable of hard service, need looking over from time to time. Some of them never have to be tuned, but they are afflicted with a variety of other ills ranging from worn out tubes to interference from police short wave radios.

A problem not easily solved is that of finding good maintenance men. Today fewer and fewer men appear to be taking up the trade of organ building. Craftsmen who know the business are becoming smaller in number. There are not many men today, for example, who know how to voice a mixture properly. In engaging an expert to tune and maintain your organ, be sure that he is recommended by the original builder or by someone in whom you have confidence.

Finally, if your organ gets out of order and you have neither the time nor technical knowledge to repair it, make a virtue of necessity. Have a piano pushed in as so many have done, do your service a cappella. You will be astonished at how your choir will rise to the occasion, and how the congregation will coöperate. Best of all, the church fathers, if they have been a trifle lax about maintenance of the organ, will lose no time in seeing to it that the instrument is restored to first-class playing condition.

THE END

Shaping the Fingers on the String

by HAROLD BERKLEY

What is the best shape for the fingers to take on the strings? Should they always be in the same shape? I am specially anxious to know if the first joint of the finger (I mean that part of the finger between the tip and the first knuckle) should always be standing straight up from the string . . . It seems difficult to keep them in this position all the time, particularly when using the vibrato . . ."

—R. F., Missouri

There are few aspects of left-hand technique for which set rules can be laid down, and this question of finger shaping is certainly not one of them. All the writers on violin technique give authoritative pronouncements on the subject—the trouble is that most of these writers contradict one another! My own conviction is that there can be no one correct shaping of the fingers, because so much depends on the build of the hand and on the type of passage being played.

As a matter of fact, it would be a physical impossibility for all types of hands to play all types of passages and still keep the third phalanx (what you call the first joint) of the finger vertical to the fingerboard. Take, for example, the following chord:

Only a very large hand could stop this chord and keep the end of the third finger vertical. It would be impossible for short fingers unless the elbow were brought so far under the violin that the first finger could only rest on its nail.

Quite apart from technical demands such as the chord just mentioned, there are musical requirements which must be met, and it seems to me that these often call for variously different shapings of the fingers. Take, for example, a passage of running sixteenths, such as the third page of the Bruch G minor Concerto or the third page of the Goldmark Concerto. The player's first thought, after accuracy of pitch, must be for clarity of articulation. This cannot be obtained unless the tips of the fingers hit the strings with instantaneous firmness. Such a quality of firmness can be produced only if the fingers are well curved over the strings, which will automatically bring the third phalanx of the finger into a position vertical to the fingerboard. This applies to the first, second, and third fingers; the fourth finger, being so much shorter than the others, has to be straightened a little.

A quite different shaping of the hand is necessary when an expressive cantilena is being played. Here the main objective must be a warm, singing tone, in which an easy and relaxed vibrato plays an important part. This quality of tone is most easily produced if the fingers slope backwards, so that the fleshy part of the fingertip is in contact with the string. If the third phalanx of the finger is vertical, not only will the tone be harder and colder, but the vibrato also will be more difficult to produce and much less flexible. In passages that are made up of melodic phrases and phrases of rapid notes, the hand must adjust itself to the needs of the music, taking sometimes one shape and sometimes another.

The young student should be trained at first in the vertical, or technical position, for in this position strength of finger grip is most easily developed. Also, it is much easier to become accustomed to the sloping, or melodic position after learning the vertical than it is to learn them vice versa.

Some students have a strong tendency to play expressive passages with their fingers in the technical position. The teacher can usually help them to overcome this, if he goes about the work gently, showing by demonstration the differing tonal results of the two techniques. Once a student has found out by his own experimenting how much easier it is to produce a good tone by using the melodic shaping of the hand, he will not need persuasion to continue along these lines.

Finger Pressure on the String

". . . But just how strong should the pressure of the fingers on the string be? Should it be always as strong as possible (as I was taught), or can it be sometimes lighter? . . . Another point I think about is how high should the fingers be lifted above the strings. Should they always be lifted as high as possible? I don't find that easy . . ."

Miss R. M. W., British Columbia.

Some authorities maintain that the finger grip should always be as strong as possible, others insist with equal confidence that it should be only strong enough to produce a clear tone. Personally, I would hesitate to lay down any rule, except that the finger pressure should always be heavier than the bow pressure. In other words, in the playing of a *marcato forte* passage the finger grip must of necessity be stronger than in the playing of a delicate *piano* passage.

Yet there are many delicate passages, especially in the works of Haydn and Mozart, which need as strong a finger grip as any *forte* passage. It is a question of the kind of tone color that is wanted. When a bright, crystal-clear quality is called for, as is frequently the case in Mozart and Haydn—in fact, in the classics generally—then the grip must be strong. If a more sensuous, "soft focus" quality is desired, the player can well use a less intense pressure, for it will enable him to obtain a more flexible and relaxed vibrato. There is no getting away from the fact that a very strong grip frequently hinders the free use of the vibrato. But this again is often a question of the individual hand. Some hands are so built that they can keep a powerful finger pressure while maintaining a relaxed and continuous vibrato. Other hands cannot do this—which must not be taken to mean that they are inferior in technical or artistic potentialities. Too, as I said above, a continuously powerful grip is not always necessary.

That last statement must not be taken to mean that a weak grip can sometimes be allowed. A weak grip, never; a less intense grip, occasionally. Every student of the violin should have it continually in mind that his finger pressure must be strengthened, and by thoughtfully directed exercises he should seek to develop it until he can exert, when needed, the full strength of his hand without stiffening. In some passages, even the strongest hand is not too strong.

With regard to (*Continued on Page 60*)

The Genius of Leopold Godowsky

The sound philosophy of his teaching principles affected all who came in contact with them.

by James Francis Cooke

LEOPOLD GODOWSKY first came to the United States as a youth of fourteen in 1884. He was immediately thrilled by the opportunities and spirit of the new world. At the age of twenty-one he became an American citizen and remained a loyal American until his death in New York City, November 21, 1938. He was born at Vilna, in Russian Poland (Lithuania) in 1870 where he made his debut as a child pianist at the age of nine. Although he toured as a prodigy in Russia and East Prussia before he came to America, and returned frequently to Europe for tours and master class engagements, the better part of his life was spent in the United States. He had a very distinctive outlook upon the philosophy of musical art that influenced great numbers of musical students in all parts of the world. As a child he studied for two years at the Vilna Conservatory and for a few months with Ernst Friedrich Karl Rudorff and Waldemar Bargiel at the Berlin Royal High School for Music. But he insisted to me several times that practically all that was worth while about music he had taught himself (*Ein autodidackt*). He felt strongly that no matter how fine the instruction the student might receive, there came a time when he must start to think for himself and drive ahead on his own power. He realized, full well, that many students did not have the capacity for self-study and needed continual instruction of the best kind obtainable. However, he felt that far too many students depended too much upon their teachers and did not try to help the teacher by depending on their own efforts. He learned much, however, from the advice of many artists who were startled by the prodigious ability and mental capacity of the young man.

It was never my privilege to study with Godowsky but I knew him very well indeed for many years and had numerous conferences with him upon the philosophy of musical art. He was a genial, high-minded, widely read, witty friend with a keen, well balanced outlook upon human affairs. On the wall in my office is an autographed photograph reading, "To Dr. James Francis Cooke in old friendship, Faithfully, Leopold Godowsky, New York, Oct. 15, 1935."

This was three years before the passing of Godowsky in 1938. He was not [illegible] health and realized that his touring [illegible] were over, and suggested that we cooperate in writing a book upon some of his ideas relating to pianoforte interpretation. His rapidly failing health prevented this. Godowsky was a tireless worker as a virtuoso and as a teacher. Although he was a disciple of relaxation, time and hard work took their inevitable toll, resulting in a fatal breakdown at the end.

There were however several ideas which came up in our conferences which seem worthy of preservation. No teacher was ever more insistent upon precision, yet none had a higher regard for the artistic, the emotional and the spiritual, providing it did not lead to "sloppy" playing. First, however, let us sketch Godowsky's widespread activities after he came to America.

1884-1886. Toured the United States as a virtuoso and also toured in joint recitals with the Belgian violinist Ovide Musin.

1886-1890. Taught in England and in France, mostly in Paris where he became a protege of Camille Saint-Saens, from whom he never

(Continued on Page 62)

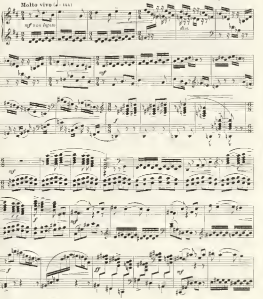
Third Movement

(from "Sonatina")

No 130-41119

In the March, 1953, Etude we presented the ANDANTE from Berger's SONATINA. This movement, the last, brings into play flashing arpeggiated figures (not unlike some keyboard music of the 18th century) and full, sonorous chords, giving the piano variety and richness of tone color. The spirit is joyous and playful, the tempo must not lag; and everything should be articulated clearly. Here again Berger uses polytonal combinations (as in the ANDANTE) but the key center is clearly [illegible]. Grade 6

JEAN BERGER



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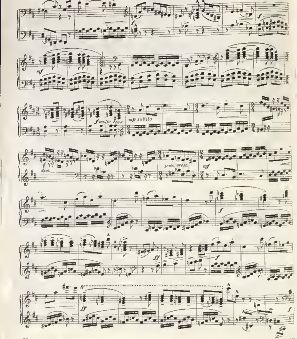
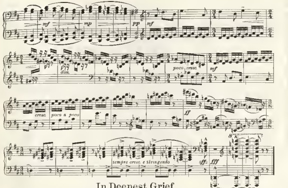


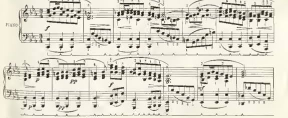


In Deepest Grief

Here, in an effective piano transcription, is the closing chorus from "The St Matthew Passion" There are few pages in the literature of music which can evoke such pathos and deep poignance as Bach does in this music This is music to play over and over again, to take into oneself until its ennobling serenity pervades both heart and soul Grade 4

JOHANN SEBASTIAN BACH
Edited by Henry Levine

Andante (♩= 60)



From "Themes from the Great Oratorios," arranged and edited by Henry Levine [410-41021]

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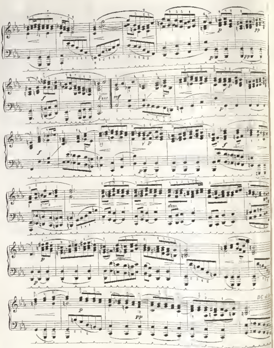


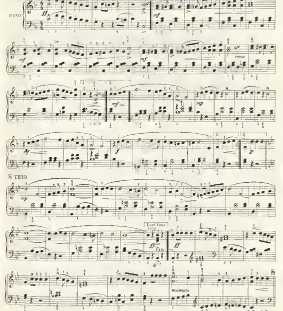
1.0 30757

The Billboard

(March)

JOHN N KLOHR
Arr by John W Schaum

In march time (𝅗𝅥 = 104)



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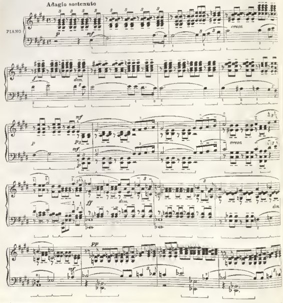
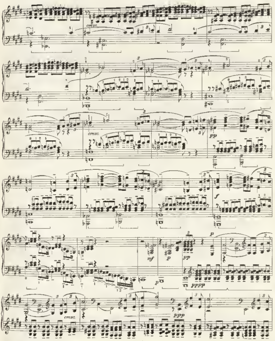
No. 110-16609

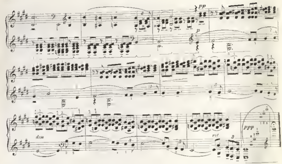
Melodie

Rachmaninoff carried the romantic traditions of the late 19th century well into the 20th. Musically, he stems from Tschaikowsky but fortunately, had a strong enough personality to evolve his own speech. This early opus exhibits the melancholy lyricism which has endeared Rachmaninoff's music to those who seek musical satisfaction in a romantic expression. The piano writing is full and sonorous. The important thing is to make the melodic phrases sing over the repeated chords which serve as harmonic and rhythmic support. (Turn to page 3 for a biographical sketch) Grade 6

SERGEI RACHMANINOFF, Op. 3, No. 3







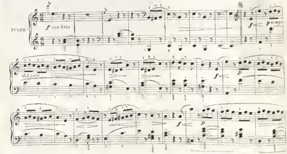
Spider Dance

(Tarantella)

Grade 3

H L CRAMM, Op 18, No 3

Presto



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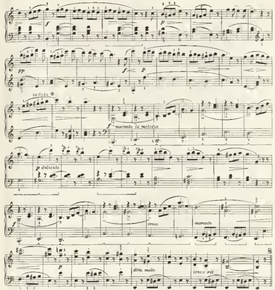
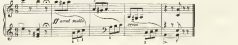


D S al Coda

CODA

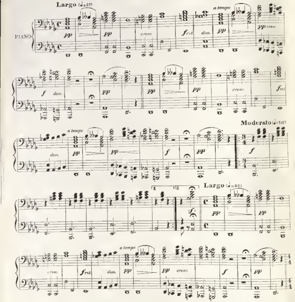


No 120 30122
Grade 4

Meditation

SECONDO

C. S. MORRISON, Op. 9



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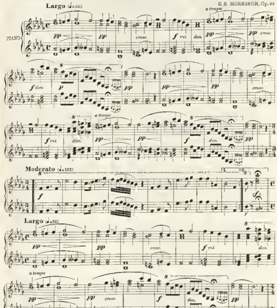
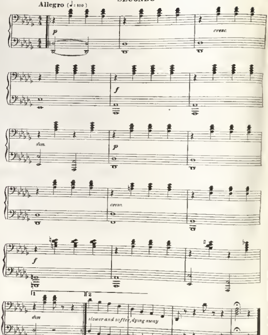
Meditation

PRIMO

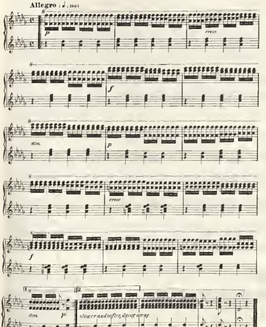
C. S. MORRISON, Op. 90



SECONDO



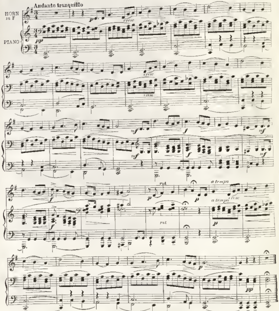
PRIMO



Nocturne

(From "A Midsummer Night's Dream")

FELIX MENDELSSOHN
Abridged and arranged by N. Clifford Page



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No 138-45009

Overture in E minor

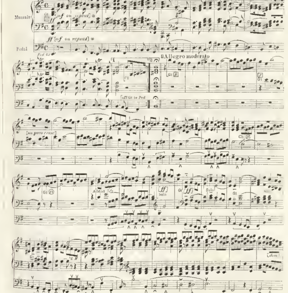
(From "The Messiah")

GEORGE FRIDERIC HANDEL
Freely Transcribed for Organ by
Giuseppe Moschetti

Hammond Registration
(A) 00 7362 510
(B) 30 6765 411

I
Full Organ 8 & 4 couplers
of all manuals to Great
Repeat on Choir Manuals
coupled—off Gt. to Ped.
Start with Boxes closed

II
Solo: Foundations & Tubas
Sw Full without 16
Gt Foundations 8 4 2
Ch Full without 16
Ped 16 & 8 all 8' couplers
Sw & Ch 8 & 4 to Gt.



* All dynamic and tempo indications in brackets are Editorial suggestions.

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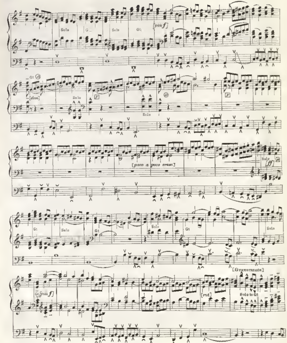
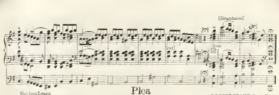
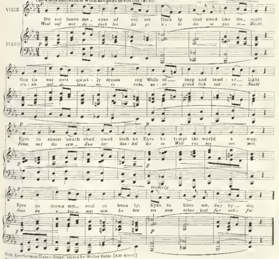




Nicolaus Lenau
English Text by Constance Wardle

Plea
(Bitte)

ROBERT FRANZ, Op. 9, No. 3
Edited by Walter Golde


Slow and sustained with deepest devotion (♩= 60)
VOICE
PIANO
Do not leave me eyes of vel vet Dark ly shad owed like the night
Weil auf mir du dunk les Au ge, ü be dei ne gan ze Macht,
Gen tle ear nest quiet ly dream ing Wells of deep and tend er light
ern ste mil de trau me ri sche, un er grund lich süs se Nacht
Eyes to charm 'neath shad owed lash es Eyes to tempt the world a way,
Nimm mit dei nem Zau ber dun kel die se Welt von hin nen mir,
tenderly
Eyes to drown my soul in beau ty, Eyes to bless me, day by day
dass du u ber mei nem Le ben ein sam schwe best für und für

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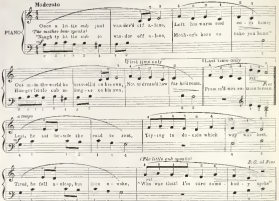
No 110-40308
Grade 1

A Little Bear Cub Sees the World on His Own

MILDRED HOFSTAD


Moderato
PIANO
Once a lit-tle cub just wan-der'd off a-lone, Left his warm and co-zy home;
(The mother bear speaks)
"Naugh-ty lit-tle cub to wan-der off a-lone, Moth-er's here to take you home"
mf
First time only
Last time only
Out in-to the world he trav-ell'd on his own, Nev-er dream'd how far he'd roam.
Hun-gry lit-tle cub no long-er on his own,
Prom-is'd nev-er more to roam.
rit.
Fine
a tempo
Lost, he sat be-side the road to rest, Try-ing to de-cide which way was best,
mf
(The little cub speaks)
D.C. al Fine
Tired, he fell a-sleep, but soon a-woke, "Who was that! I'm sure some-bod-y spoke"
rit.

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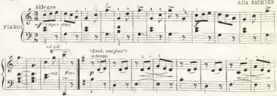
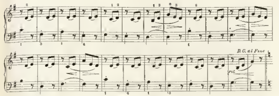
Grade 2

Mr. Show-off*

ADA RICHTER

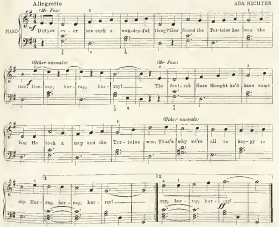




Grade 2

The Tortoise Has Won!*

ADA RICHTER


Allegretto
(Mr Fox)
PIANO
mf
Did you ev-er see such a won-der-ful thing? Our friend the Tor-toise has won the
(Other animals)
(Mr Fox)
race. Hur-ray, hur-ray, hur-ray! The fool-ish Hare thought he'd have some
f
(Other animals)
fun; He took a nap and the Tor-toise won. That's why we're all so hap-py to
day. Hur-ray, hur-ray, hur-ray!
1
2
ray, hur-ray, hur-ray!
ff

---

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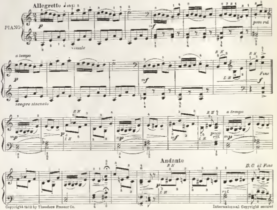
No 110 40196
Grade 2½

Dance of the Green Grasshoppers

WILLIAM SCHER



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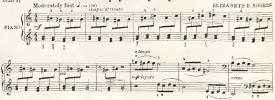
No. 110 40201
Grade 2½

Topsy-turvy Toy

ELIZABETH E. ROGERS



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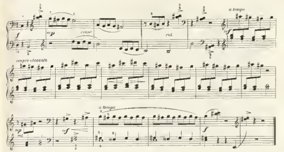
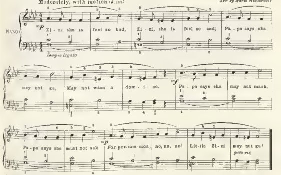


Grade 2
Lyrics by Jane Flory

Poor Little Zizi

Traditional
Arr by Marie Westervelt


Moderately, with motion (♩=100)
PIANO
mp
Zi - zi, she is feel so bad, Zi - zi, she is feel so sad;
Pa - pa says she may not go,
May not wear a dom - i - no.
Pa - pa says she may not mask,
Pa - pa says she must not ask
For per-mis-sion, no, no, no!
Lit-tle Zi-zi may not go!
sempre legato
poco rit.

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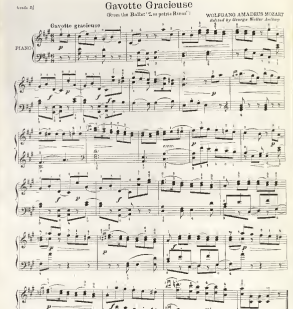
Grade 2½

Gavotte Gracieuse

(From the Ballet "Les petits Riens")

WOLFGANG AMADEUS MOZART
Edited by George Walter Anthony



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HOW TO BEGIN PRACTICING A PIECE

(*Continued from Page 10*)

second course, that, by its surging, undulating character brings itself naturally into the emotional and psychological recesses of the mind, and adapts itself to them.

Musical notation, though theoretically true, does not always remain so when transferred to the instrument. It is then that the practical application of mathematical accuracy fails a little or a great deal, according to the failure of the student to give uncompromising, honest value to each note and to each rest, careful not to play notes of eighth note value for quarter notes or thirty second notes for sixteenth notes, and vice versa. Leaving out rests altogether, or habitually slighting their value will mar the rhythmical fluency of a performance.

Use Bach's C Major Prelude (Well-tempered Clavichord) as a test of your ability to carry out this rhythmical fluency. Do not play it in too quick tempo. Tempo indications as given by editors are, in most cases, helpful toward sensing the right tempo, but it is gratifying to remember that Bach himself gave no tempo notation for his works.

Playing a rapid piece slowly in the beginning naturally changes its character but this is only a temporary acquiescence. Avoid all loud, labored effort, or sing-song accent in slow practice. Let the ear remain sharply discriminating as you proceed. Play the piece softly without the use of any accentuation.

In slow tempo, much that is melodious and pleasant to the ear such as simple musical figures ordinarily obscure when executed in quick tempo, are discovered and brought out of hiding into musical expression, thereby giving the player a better understanding of the melodious inherencies contained in the harmonies themselves.

It is stated by Schindler that Beethoven, in playing his own compositions, whether solo or chamber music, used tempo rubato. However, as he knew the rules well enough to feel free to break them, so every student of the piano would do well to acquaint himself with a true sense of rhythm and its practical application in order to use the liberty of rubato with good judgment.

The use of rubato is legitimate, and when carried out in moderation and with discrimination, is a mark of individuality. Without freedom of expression in music there would be no performance of any great merit. Note the able orator, his timing, his emphasis, his retardations and accelerations putting meaning into an address which, if read by an ordinary speaker would have little significance!

Grove's Dictionary of Music and Musicians gives the following remarks on rubato: "Rhythm seems to hold together with the time a number of minute, unverifiable accelerandos and ritardandos, or else refuses absolutely to admit them. Whichever it does, it is that fiddler's reading, or expression of the music, the outcome of musicality that is in him, his special creation, inimitable, and not recoverable perhaps even by him again. But where did he get this rubato from? He got it from the ups and downs of the melody. What these put into the strict time is, as Lussy pointed out pathos—'la nature douloureuse de nos sentiments.'"

Henry Purcell said: "There being nothing more difficult in music than the playing of true time 'tis necessary to be observed by all practitioners."

Perhaps the most difficult in musical performance is 'the playing of true time' with feeling, a combination characterizing the playing of Artur Schnabel and urged by him upon his pupils. "Why not play with feeling—in time?" was his answer to a young performer who seemed to think that perhaps there might be two 'times', one time when one played with feeling and another 'time' when not playing with feeling! Schnabel to the writer's knowledge was not in agreement with "unverifiable accelerandos and ritardandos" interfering with the rhythmic honesty of the measure. He refused to admit them. Yet Schnabel himself played with freedom and great feeling, whether he expressed it in the lyrical beauty of simple melodies or in richly variegated harmonies, and all of it was "the playing of true time."

One can engrave a certain musicality into the measure itself by carrying out what the writer terms "natural nuance" in the ups and downs of melodies. Where notes succeed each other in upward tonal succession, "Crescendo" is the natural trend, (unless the composer states otherwise). Where the notes recede in tonal retrocession, "decrescendo" becomes the "natural nuance," the general utilization of which combination of ebb and flow makes the music breathe.

Subordinating oneself to the careful observance and practice of the value and importance of correct musical notation is, first of all, the right beginning for the successful accomplishment of basically sound rhythmical expression, the backbone and support of all excellent performance, and from which proceeds legitimately free, intuitive musical expression. "Better a handful with quietness than two handfuls with labor and striving after wind." (Eccl. 4:6)

THE END

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MUSIC SHOULD SERVE THE COMMUNITY

(Continued from Page 11)

edge of them is at a disadvantage in the world of his own time.

Advancing to the music school level, I think that music education should be an integral part of community life. Music schools should look further than the class room needs of music students, they should organize in each community the type of musical entertainment that community needs. This can be done by setting up an advisory service and letting the people know they can turn to it. It can also be aided by organizing public concerts at which the school's own students perform.

In either case the emphasis should be on community music which all can understand and enjoy. Here, the trick is to study community tastes and plan programs which keep slightly ahead of the taste. A town which already accepts Bach and Brahms can be initiated into more modern works; the town that prefers ballads and operetta must be led to Bach and Brahms by way of Mendelssohn and the simpler Schubert. The wise educator doesn't plan by rule or even by his own taste. He finds out what is wanted at the time and goes on from there. He remembers that culture cannot be drilled into people. It comes only through being wanted and absorbed.

The best absorption results when art is freed from stuffy academicism and made a part of natural living. If you want to teach a young class about the oboe, don't prepare a lecture! Bring an oboe into the room, put it down and talk about something else. In no time at all, some child will tug at your sleeve and ask "What is that? What is it for? What do you do with it?" That is the time to answer him. Once his own interest has been aroused, he'll absorb far more than he would from "lessons."

Spontaneous interest always creates its own demands. I remember being called in to visit the Boys Club of a settlement house to see if the lads were ready for anything musical. I came upon the boys during a rough game of basketball. After watching a while I suggested they might improve their technique by moving in rhythm, and played a few records to set the rhythm. A few days later the boys demanded the records. A month later they were listening to them apart from their sports rhythm value. Before long they had started their own chorus—spontaneously.

Another way of arousing interest is by teaching children to play together at doubled instruments or combinations of instruments; two can even work on the open strings of a violin. Group playing stimulates the companionship of music, offsetting the lonely (often boring) aspects of solitary study.

Again, I should like to see our schools place first emphasis on *music* rather than on performance potential genius in students. Let the children develop normally. If genius is present it will show and will without hothouse forcing. Finally, I should like to see the Honorary Directorate of the letterheads become an active counselling body, meeting with students and parents at regular intervals, explaining goals and progress, answering questions, widening the student-teacher relationship into a cause that has meaning for all.

On the still higher level of the budding professional, I believe that his teachers should be able to give him practical advice about the kind of professional music that is wanted, to which he can turn on the basis of supply for demand. In my work with the National Orchestra, I make it my business to study trends through reports, news, the grapevine, our managers, to know what is going on all over the world. When I find an upswing of interest in opera, let us say, or ballet, or the larger chamber works, I train our young people in those techniques along with those of the standard symphonic repertoire. At all times we give attention to those manifestations of good music in which there is current interest.

The goal of music education is to build musicians capable of performing any worthy musical task. I am often asked, what makes a competent player? In reply I point to the men of the NBC Symphony Orchestra who perform under Toscanini today, carry through a script show tomorrow, and fill in jazz spots in between. There is no question of "preferring" jazz or script shows. There is simply the realization that these forms are there as part of our contemporary life. Giving them attention involves no "disgrace"; on the contrary it develops the versatility of genuine musicianship.

On each level, then, music education can be improved by taking it out of the vague category of "culture" and making it part of the current pattern of living. Each few years produces its own pattern, and some patterns are more pleasing than others—to those who haven't shaped them! The important thing is that the idiom of each age is natural to its contemporaries. For which reason, we should insist that the training of our young people include an awareness of the conditions in which they themselves will have to live. Once we realize this and do something practical about it we shall build eager audiences as well as technically proficient performers, and both groups will step naturally into a world of art for which they are ready and which is ready for them.

THE END

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Violin Questions

By HAROLD BERKLEY

AN INTERESTING POINT HERE

Mrs. I. S., Michigan. Before you make plans for selling your violin you should have it examined and appraised by an expert of wide experience. It is interesting that a man who knows something about violins says it is a Joseph Guarnerius copy of Stainer. I did not know that any of the Guarneri family copied Stainer, so I am wondering about your violin. It may well be that it was made by some unknown copyist who put a fake Guarneri label in the instrument to give it an aura of authenticity. But why not a Stainer label? Anyway, you should have it appraised.

ONLY AN APPRAISAL WILL TELL

Mrs. H. D. B., Manitoba. Whether your ¾ sized, Strad-labeled violin was actually made in 1716 or is just "a model of one made in that century" is something nobody could tell you without examining the instrument. It is impossible to describe in words "what a Strad looks like." So described they would appear to be like any other well-made violin. It is rarity plus name plus quality that gives old violins their value. There are violins older than Strads that are not worth a tenth as much. I am sorry that I do not have space enough to answer your other questions now. I will try to answer them in a future issue of the magazine.

MODERN SCALE FINGERINGS

K. E. K., Montana. The most complete scale book for violin is that of Carl Flesch, but it does not give the most modern fingering for the harmonic minor scales. Furthermore it is bulky and expensive. Nevertheless, it should be in the possession of every violin teacher. So far as I know, there is no small and inexpensive scale book on the market which gives the modern fingerings. However you can derive the basic principles from my articles in ETUDE for December 1948, August 1948, June 1949 and January 1951.

TO PLAY THE "DEVIL'S TRILL"

L. R. F., New York. There is one good reason why you have trouble with the stretches in the Allegro assai passages of Tartini's "Devil's Trill" Sonata—you have never thoughtfully developed the ability to stretch your fingers. You are certainly not too old to do so [illegible] hand has average flexibility. [illegible] get hold of the idea that the fourth finger is not solely responsible for any wide stretch; the first, or sometimes the second finger must take half the responsibility. In other words, the hand should be in an intermediate position between the two notes of the interval, the first finger stretching backwards and the fourth finger forwards. Put your fourth finger on G, A string, third position, and your first finger on F, D string, second position. If you are conscious of any tension, hold the interval for about ten seconds, then put the hand down from the violin and relax it completely. Repeat the process a number of times over the period of a couple of days, or until you can take the interval easily. Then put the fourth finger on the G and stretch back to E on the D string, going through the same procedure. When this interval is easy, put the first finger back to F flat and go through the same routine. The important point is to hold each interval firmly until the hand begins to tire, and then to relax at once. When you can hold any of the three intervals for twenty seconds without tiring, begin to trill slowly in the second position with the second and third fingers. This will tire you quickly at first, but relax as soon as you feel fatigue and return to the exercise. Within a month you should be able to play the "Devil's Trill" passages quite easily.

A REPAIR JOB WAS DONE

K. H., Illinois. The label in your violin stating "Tonal Reconstruction by So-and-So" means nothing more than that a repair job was done on the instrument with the presumed objective of improving the tone.

THE DIFFICULTY IN APPRAISING

B. L. R., Pennsylvania. The only way anyone can tell whether a violin is an "original" or not is to handle and examine thousands of instruments over a period of years. And even then he is liable to make mistakes. (2) If a violin is labeled "Antonius Stradivarius Cremonensis Faciebat Anno 1716" it could be worth as much as $50,000—or as little as $10.00 depending on whether it is a genuine instrument or a Japanese factory product into which a fake Strad label has been inserted.

Organ Questions

Answered by FREDERICK PHILLIPS

• *Please advise how to play the quarter notes in the composition In dulci jubilo (No. 35 in Vol. V of Organ works, J. S. Bach—Peters Ed.) Should they be played two against three, as would be supposed from the 3/2 time signature, or with the first and third notes of each group of triplets?*

—*N. L., Illinois*

Yes, play two against three. To do otherwise would spoil the effectiveness of the composition.

• *Several of my advanced piano pupils have to take over positions as church organists in their particular churches. The organs are Hammond Church Models, with chimes and one two-manual pipe organ. My difficulty is that my background is piano and voice, but I know little about the organ. I have read some things and have examined some methods. What do you suggest since the pupils cannot get into Minneapolis for personal study? Can you suggest material which will help me get on the right track, and to help these students—in piano work they have studied from one to four years. We also need something for pedal study. Stop list and details of pipe organ are not listed here for lack of space.*

—*B. E. B., Minn.*

We are enclosing a marked list of organ methods, studies and collections, and suggest that you have the Presser Company send you any or all of these for examination. The basic thing for the Hammond organist-to-be, would be "The Hammond Organ," by Stainer & Hallett (an adaptation of the well-known Stainer Pipe Organ method to the Hammond instrument). Then for the pipe organist we suggest the Stainer Pipe Organ Method, edited by Rogers. Both of these books contain pedal studies, but these could be supplemented by the pedal studies we have indicated, especially the Dunham book. The "Primer of Organ Registration" by Nevin will help a lot in understanding the proper use and operation of the pipe organ stops and mechanisms. The book compiled by Kinder "Organ Compositions With Chimes," will give you a good selection of numbers the Hammond organist can use with the chimes, and there are also many individual compositions with chimes which the Presser Company will be glad to send for examination. With your background, and without the desire to go seriously into the organ field, you should be able to accomplish quite a bit by self-study, and you will be able to help your students though if any of them plan to become really proficient organists it would be well for them to arrange for instructions from a regular organ teacher if at all possible.

In addition to the books mentioned, we suggest "Master Studies for Organ" by Carl and the "Gradus ad Parnassum," by Koch as well as "First Elements of Organ Technic" by Jennings (good for pedals, registration and stops).

• *Please explain more fully than the dictionary definition the meaning of "Introit." What is its actual meaning, its place in the service, etc. Can you suggest a few well known Introits?*

—*F. A., Indiana*

The following definition is given in Stubbings' "Dictionary of Church Music"—INTROIT: a verse of a psalm with the Gloria Patri preceded by the antiphon proper to the day, which is sung at the opening of the Mass. The Gregorian chant for the Psalm of Introit is more complex than that used for Psalms or Canticles, and Gloria is chanted in a peculiar way, the first verse being sung to the first part of the chant, only the second verse sung to the whole chant as normally. The term also applies to a hymn or anthem with which a service opens. Thus, the first hymn in the Anglican church is often termed the Introit hymn. Short anthems sung before the service in Free churches are also called "introits." "The Organist and Choirmaster" by Etherington gives the following explanation: INTROIT (not prescribed in the Prayer Book) is a short quiet anthem which may be sung (preferably kneeling) while the priest is making final preparations at the altar. Words should be such as will assist the people in their preparation for Communion, rather than seasonal. Anthems beginning with the words "Jesu Word of God Incarnate," "O, Saviour of the World," "Lord, for Thy Tender Mercies," or "Come Unto Me" are suitable. As soon as the first hymn is finished, organist should improvise briefly, making any necessary modulation to the key of the Introit. The Introit may be used even when there is no hymn, the organist modulating from the voluntary and arriving at desired key as choir and people kneel. In this case a quiet hymn may be substituted for the Introit.

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Junior etude

Edited by Elizabeth A. Gest

FAIRY ENIGMA

by Marion Benson Matthews

My first is in *saber* but not in
lance
My second is in *ballet* but not in
dance,
My third is in *sunshine*, but not in
rain,
My fourth is in *pleasure*, but not
in *pain*,
My fifth is in *praise* but never in
blame
And now you've discovered half
of my name.
My sixth you'll discover if you
but try.
In *truthfulness* but it is not in *lie*,
My seventh's in *dollar* but not in
cent,
My eighth is in *straight* but never
in *bent*
My ninth is in *arrow*, but not in
bow;
My tenth is in *speedy*, but not in
slow.

In Fairy-tale opera, me you will
find
I make children sleep, I'm friendly
and kind

Answer: The Sleep-Fairy in Humperdinck's opera, "Hansel and Gretel."

Who Knows the Answers?

Arithmetic and numbers, keep score. One hundred is perfect.

1. How many symphonies did Tchaikovsky write? (10 points)
2. How many whole-steps between C-double-sharp and G sharp? (5 points)
3. How many sharps are in the signature in key of C-sharp minor? (5 points)
4. How many strings are there on a guitar? (15 points)
5. How many measures are there in the tune America? (15 points)
6 How many sonatas did Beethoven write? (10 points)
7. If a major scale has six flats in its signature, how many sharps are in the signature of its parallel minor? (5 points)
8. In what year did Mozart die? (10 points)
9. How many thirty-second notes equal one dotted-quarter rest? (5 points)
10. How many valves on a trumpet? (20 points)

Answers on next page

by Frances Gorman Risser

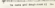
The stars are golden notes upon
The staff of moonbeams bright
As nature leads a symphony
Upon the stage of night
The breezes trill their silver flutes,
Wind's violins galore
Repeat the melody the waves
Beat out upon the shore.
The burnished harps of water falls
Toss grace notes, tinkling, gay,
Against the mutter of the drums
Of thunder far away!

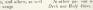
EASTER CAROLS

Did you ever sing Easter Carols? Of course Christmas Carols have become so well known to everybody and so well loved that people think of them as the only carols there are. But different seasons have their own special carols, too. Did you ever hear of May-day Carols? Some of these are really beautiful but rather less well known.

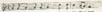
The dictionary defines carol as "a hymn of religious joy." The New Encyclopedia of Music gives this definition: ". . . a festal song, usually of a popular character, associated with Christmas or Easter occasionally with some other day or with a season." So, you see, any season can have its own carols. The American Indians more or less carry the carol idea throughout the year in their own lives, as they sing very important planting songs, harvest songs, hunting songs, and others, as well as Christmas songs.

In England and France in the old days Easter carols were sung and many have been preserved and are still in use. How nice it would be—and something of a novelty too—if you could procure a few Easter Carols and have your class or club and your other friends join you in singing them. They are easy to learn. Some interesting ones include *Ye Sons and Daughters of the Lord*, music by Palestrina (1526-1594), with words dating from the fifteenth century, and *Jesus Christ is Risen Today* the melody of which comes from a book called "Lyra Davidica" 1708, and the words are from the fourteenth century.

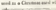




Two less serious ones are the Easter Eggs Carol, representing the very old custom of children giving Easter eggs to their friends,

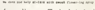


and the *Spring Carol*. Some authorities say this tune originated in Sweden in the thirteenth century. Whether or not this is true, it has been in print since the sixteenth century, and it is also used as a Christmas carol with the words *Good King Wenceslas* familiar to everybody.



Another gay one is called *We Deck our Holy Altars*, which mentions many musical instruments.

We deck our holy altars
With sweet flowering spray.
In memory of Christ
Who rose this Easter day



The Angels sing in jubilant tone
With dulcimers and lutes
And harps and cymbals, trumpets,
pipes,
And gentle, soothing flutes.

And so, as we say Merry Christmas through the singing of carols, let us say Happy Easter in the same way.

IT'S GREEK

by Wilburta Moore

We have received many things and many ideas from the old Grecian civilization hundreds and hundreds of years ago and also many words which are a part of the English language of the present time. The Grecian civilization also left its very important mark on the art of music and many of our words relating to music came from this same ancient civilization. These words, having Greek roots, include: acoustics, canon, chord, chorus, episode, harmony, hymn, lyric, melody, meter, orchestra, organ, polyphony, program, rhapsody, rhythm, scene, symphony, theme, tone, and many others.

No Junior Etude Contest This Month

Did you know?

by Marianne Aaranda

—that the word *conservatory* comes from the Italian "Conservatorio," which actually means an orphanage? The oldest of these institutions was founded in Naples about 1537 for the purpose of giving an extensive musical education to talented orphans.

—That during Schubert's lifetime there existed in Europe a so called 'picnic piano,' not larger than a suitcase? People used to take this little instrument with them wherever there was a gay crowd ready to sing and dance.

—that clavichords made during the seventeenth and eighteenth centuries had keyboards with the colors reversed—black for the lower and white for the upper keys? Some of these instruments may be seen in museums.

—that tunes can be played on a steel saw when played with a bow or struck with a felt-covered mallet? The tone is rather pleasant.

Letter Box

Send replies to letters in care of Junior Etude, Bryn Mawr, Pa., and they will be forwarded to the writers. Do not ask for addresses.

Foreign mail is 5 cents; some foreign airmail is 15 cents and some is 25 cents. Consult your Post Office before stamping foreign air mail.

Dear Junior Etude:

Twice a month an American bookmobile comes to our town and people can get books and magazines and I was very pleased that I could get ETUDE. My greatest joy was to find Junior Etude Letter Box. I would like to hear from readers who are interested in music. I am enclosing a photo of myself.

I play accordion and mouth organ.

Peter Rode (Age 17), Germany

●

I am studying violin and have also begun solo. I play in our High School Orchestra and in our Civic Symphony. I would like very much to hear from readers in other countries as well as in our own.

Nannette Gonshaw (Age 18) Indiana

●

I have taken piano for six years, also play organ and flute. I play flute in our school band and sing in our church choir. I have an engagement to play organ in our church while our organist goes on vacation. I enjoy ETUDE, especially the organ music and Organist's Page. I would enjoy hearing from Junior Etude readers.

Johnny Wadhams (Age 16), Massachusetts

Dear Junior Etude:

I have taken piano lessons five years and I like the Junior Etude very much. I would like to know when you are going to have another poetry contest. I would also enjoy hearing from other readers.

Marilyn Walde (Age 16) Minnesota

(N.B. The dates of the Junior Etude contests are never given in advance)

●

Dear Junior Etude:

I play drums in our High School band and have had lessons on percussion instruments for several years. I am entering my third regional and State contest in snare drums. I would like to hear from some one interested in percussion.

Joe Terry (Age 15), Kentucky

●

The following writers would also like to hear from Junior Etude readers. Space does not permit printing their letters in full. Follow regular Letter Box regulations when replying to these.

Nancy Reed (Age 17 Massachusetts) plays piano and hopes to be a concert singer. *Richard Griffen* (Age 16, Connecticut) takes piano lessons and would like to hear from others interested in music. *Pat Throm* (girl, age 14, Ohio) takes piano lessons but likes all music, would like to hear from other music students. *Ruth Harris* (Age 13, Indiana) reads Junior Etude and would like to hear from some of its other readers. *Joan Grumet* (Age 15, Minnesota) has studied piano six years and would like to hear from others. *Doris Seeley* (age 15, New Jersey) studies piano and her hobbies are sailing, music and dogs. *Janet Mohan* (age 13) Pennsylvania plays piano and expects to start organ soon.

Answers to Quiz

1 Six, 2. three, 3. four, 4. six, 5. fourteen, 6 thirty-two, 7 three, 8. 1791, 9. twelve, 10. three.

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WHY NOT A COMMUNITY BOY CHOIR?

(Continued from Page 11)

First, we must prepare the choir boys physically. We teach them correct posture, proper breathing, and introduce the exercises to be used from time to time in the course of their development.

Secondly there is the intellectual preparation which must be accomplished: theory of music, history of music, as well as the preparation for the singing of music in a foreign language. Our boys commonly sing in at least three languages: Latin, German and English. At present they are also prepared to sing in Old English. This is something not quickly accomplished with 8 and 9 year old boys but patience and clear thinking will always prove the child capable.

Lastly after the first two phases of work have been accomplished, the remaining aspect which brings the choir into its fullness may be contemplated. This is the spiritual element which is actually in existence before the rest, and is at work when the choir first begins. This spiritual side of boy choir work is accomplished through the boys' oneness of purpose, their association with one another, through their understanding of their director and choir mates, and through their enthusiasm for the choir's work. All totaled, these qualities bring about a unity which gives a wonderful impetus to an already enjoyable work.

We also have found it most important to surround ourselves with persons who think clearly and positively. We feel the choir has been particularly blessed in having a choir mother who has worked continuously with us since the beginning of our days, Mrs. O. L. Haughton, affectionately known to all members of the boy choir as "Mama" Haughton. When on tour she is not only wardrobe mistress whose job it is backstage to manage the sewing of the boys, but she is also, as her name implies, a mother to them all. In the most glowing terms she is a person endowed with patience, understanding, love of the work, and the knowledge of boy choir which comes only from actual experience.

From the beginning days of the Denton Civic Boy Choir when the works of Dyke and Barnby were masterworks for the untrained participants, the Choir's repertoire has steadily enlarged by constant search for material in this undeveloped field of musical accomplishment. Compositions considered standard are from the pens of di Lasso, Lotti, Martini, Bach, Handel, Haydn, Mozart, Schubert, Mendelssohn, Wagner and Kodaly. Among the major works are Pergolesi's *Stabat Mater*, Bax's *Fantasy on Polish Carols*, and Benjamin Britten's *Ceremony of Carols*.

In looking through a voluminous amount of compositions in search of adequate and worth-while material it became obvious that nothing was being contributed to the boy choir field from the modern composers of America. We felt a compulsion to do something immediately so that in years to come the wealth of our civilization would be represented in musical form through the medium of boy choir as were the heights of the Baroque and Renaissance.

At this point, we realized what needed to be done and took steps in that direction, namely a series of major works representative of various schools of composition. Commissioning seemed the best way in which to get the job accomplished.

We next considered the relationship of the boy choir to the field of music and the likely composer to undertake the initial step in the proposed series of commissions.

The medium of boy choir lies in a matter of the qualities of a chamber group. Not only does it produce sounds more suitable to such a group than to the concert hall but its settings are very similar to those of a chamber group. We then began to look for the most likely composer for this initial work. We knew at once that we were looking for a master of chamber music.

Ernest von Dohnanyi, the noted pianist and composer and composer in residence at Florida State University, was selected since his concerted chamber works have long been highly valued by the world's greatest artists, and since his compositions have always had a freshness and youthful enthusiasm about them. He is a composer of melody with a touch of modern inventiveness. These outstanding qualities in his work led us to choose him for this first step in enlarging the modern repertoire of boy choir music.

Mr. Dohnanyi, when contacted, most graciously accepted the commission and is at present at work on the composition which is to be premiered this year.

Like all persons who keep their heads in the skies, we sometimes have difficulty in planting our feet firmly on the ground. Those times when we have accomplished the two-way stretch we can see what the destiny of our mission is to be: a boy choir school to be founded here in the Southwest which will be the first substantial branch of the vastness between the boy choir schools of the East Coast and the boy choir schools of the West Coast. We have begun to take the initial steps in this larger project and although it will take considerable time and energy to complete the thought, we know that it will be realized as all such positive and far-reaching work must be. THE END

AMERICA, INVOLVED IN MUSIC, IS BECOMING GREAT IN MUSIC

(Continued from Page 9)

ng this, Mr. Copland felt that he was not an expert in public school music, nevertheless, we have so much more music in all America that in the very nature of things the results must be much more good than bad. Pausing a moment the eminent composer gave expression to one of the most profound philosophical truths of the hour we spent together: "You know, Mr. Rosat, when people really try, the good things they create more of beauty than of ugliness. Don't you think so?"

Aaron Copland laid down certain very definite patterns he felt the young musician must follow, whether he contemplates a concert career or that of a musician in his own community. These are so practical that I categorize them:

1. He must NOT follow the field of music unless he experiences so great a compulsion in it that he would be unhappy doing anything else.
2. He must be friendly. Public relations play a large part in his success or failure.
3. He must be accessible. To hold oneself aloof is never to gain friends, or even to be casually liked. If one is not liked or respected one will not gain clients, therefore one will not have a living.

A young oriental had quietly entered and seated himself as we talked; he was waiting for his lesson in composition. The message of musical America was being heard in the Far East. Why should not the people of America herself realize the importance of that message and its authority? THE END

THE GREATNESS OF PABLO CASALS

(Continued from Page 16)

famous French conductor Charles Lamoureux, who was then preparing a series of winter concerts.

The famous man grumbled when Casals presented the card—he didn't like to be disturbed when at work. Casals offered to withdraw but Lamoureux took a look at his visitor and grumbled again: "No, go ahead and play, young man—I like you."

Casals tuned his instrument with special deliberation: serenity of spirit being, after character and kindness, a law of life to him. Finally he began to play and with the first note Lamoureux turned in his chair. He had a physical infirmity which made it an effort to rise, but when Casals finished, the great conductor was standing before him.

"You shall play at my first concert," he said.

Casals' debut in Paris with the Lamoureux orchestra was an event in the history of music.

It was in Vienna, however, that his life-rule of serenity was put to a severe test. Vienna was then the capital of the musical world and he was so nervous that his hand shook when he lifted the bow. To limber it, he tried to do a little trick he had learned when playing drum-major as a child. The bow flew out of his fingers and landed in the midst of the audience. While it was solemnly passed back from row to row he had time to summon from his memory what he had learned from his mother—never to let any external circumstance alter his purpose or disturb the calmness with which he pursued it. When the bow reached him his hand was steady, and he played with a mastery never before equalled by him.

There is a selflessness, a lack of vanity in Casals' devotion to music that has hardly a precedent. He would far rather conduct an orchestra than win glory as a virtuoso. Moreover, as a conductor he enjoys the rehearsals more than the final show. It is "making music" that he loves and he loves to teach people how to do it. While he was growing to world fame as a cellist, he used his earnings to the amount of $600,000 to create and train a "people's orchestra," the first one in the world, at Barcelona. To make its music available to all the people he formed a Workers' Concert Society with dues of one dollar a year, and gave concerts for its members at greatly reduced prices.

Casals also satisfied his love for simple people, his wish not to let fame and fortune divide him from them, by going back to Vendrell for two or three weeks every year to live again with his old friends, the carpenter, the blacksmith, the shoe-store keeper. And his special joy was to get together with the town's musicians and play a concert in the public square.

One day, when climbing Mount Tamalpais after a concert in San Francisco, he barely saved his life by jumping aside from a rolling boulder. It struck the first finger of his left hand, apparently smashing it for good. To the astonishment of his companions, his first words were, "Thank God I shall never have to play the cello again!" Fortunately for the world he was a poor prophet.

But what (Continued on Page 62)

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RADIO CITY'S UNSEEN EXPERTS

(Continued from Page 19)

an operetta number can be readily cleared, but actual stage production of the scene where the number occurs involves different handling and a much larger fee. Copyright law is clear enough and a music librarian needn't be a lawyer, but since his job depends in part on personal dealings with copyright holders, he should have fairly wide personal contacts, plus an ability to get along with people.

"Next, the music librarian needs a thorough knowledge of cataloguing and cross indexing so that a work (or even a few bars!) may be easily located, both by title and composer and by mood and use. Before he can index the music he must know it! This presupposes a thorough musical education, and that intimate familiarity with musical types and styles that can, at short notice, dig up four bars suitable to an airplane scene or a peasant wedding. Also it is an advantage to a librarian to have routine orchestral experience.

"The librarian is responsible for keeping the files in good order. At the Music Hall, they include orchestral scores, orchestral parts, vocal and choral parts of everything we've ever presented. Arrangements soon become obsolete, but we keep them anyway, partly for reference, partly for possible revivals in which the obsolete atmosphere may contribute to a production. We also maintain a complete file of new popular releases. And the librarian must put his finger on what's wanted the moment it is wanted.

"Work of this kind needs a mind equipped for detail, accuracy, concentration and patience. A strong constitution is also a help! When a new show is in preparation, I'm sometimes at my desk till 5 A.M. Recently one of the numbers required two bars of harmonic change which meant rearranging two bars for the fifty-three instruments of the Music Hall orchestra, pasting the inserts into fifty-three parts and recopying six or seven bars whenever the page happened to turn at the spot in question."

The librarian is also in charge of the copyists. Years ago, the copyist was generally a venerable retired orchestral player who did copying because he could find no other employment. Today, with improving conditions of work and pay, fixed page rates prevail, and a number of young men and women, all able musicians, are turning from pit and platform to copying as a useful, often lucrative profession—especially in radio, television and films.

"The copyist takes each full manuscript score which the arranger sends down," says Mr. Perris, "and from it copies out the individual parts. Formerly there was a certain monotony involved since twenty single parts meant twenty separate copyings; but mechanical advancement has obviated that. Today, at the Music Hall we make one copy of each part on transparent onion-skin manuscript paper called Ozalid, from which we run off as many parts as we need on one of our duplicating machines.

"A good copyist must have a background of solid musicianship, quick, accurate reading, and a thorough knowledge of transposition, orchestration, and instrumental use. He also needs a bent of mind that takes naturally to accuracy and detail, and a skilled hand at turning out neat, clear, legible notes. For this, the best training is to copy. In time, one works up speed along with accuracy. The experienced copyist should be able to turn out a full page in fifteen minutes."

Of all these unseen musical experts, one is visible (though not in the field of his special task). As the giant Music Hall orchestra elevator moves the men up to stage level, we see in the percussion section an alert young man whose duties include a great deal more than playing the tympani. He is Robert Swan, orchestra manager. Graduate and former faculty member of the Eastman School of Music and alumnus of the Rochester Philharmonic and the U.S. Navy during the war, he joined the Radio City Music Hall Symphony as substitute, became a regular member in 1951 and was appointed orchestra manager less than a year later.

"Every orchestra has its manager," says Mr. Swan, "and since he is usually one of the players, his first need is to be a thorough-trained orchestra musician. He needs something more, though, as the quality of the orchestra depends largely on his judgment. Working with the musical director, the manager concerns himself with the hiring and firing of the men.

"There is great demand for Music Hall jobs, and we have a constant flow of applications. Mr. Paige and I sort them over according to background, recommendations, and years of experience, for future auditioning. We give two different types of auditions. In the case of a skilled, experienced player, we may invite the candidate to come in and play with the orchestra during a performance, at which Mr. Paige and I judge of his ensemble abilities. In other cases, I audition the players privately so that I may form an idea of his technique and musicianship. If that goes well, Mr. Paige hears him.

"Obviously, then, an orchestra manager needs unmistakably good, critical judgment. And, since he also keeps the books and prepares the payroll, he needs a business-like mind capable of handling sheer business problems in an efficient way. He also needs the kind of human diplomacy that can straighten out any of the assorted snarls which arise when a large number of men work together.

"Harmonious relationships are vital at the Music Hall where we work together longer than in the average orchestra. We're in the theatre ten hours a day, every day, working, rehearsing, and spending in-between hours in our backstage club room. And the manager must see that harmony prevails! The best assurance is to take in only men of harmonious potentialities. We keep clear of over-egotistic, temperamental, inconsiderate types as carefully as we avoid inferior musicianship. The orchestra manager must know his way about—and I certainly try to!—both in music and in human nature."

Jobs like these are essential to the functioning of every large musical organization. They are interesting, well-paid, and carry the prestige of expert musical craftsmanship. Similar chances will be waiting for those who can prove fitness for them. It might be a wise idea to begin taking stock!

THE END

ATTACK AND EMISSION IN SINGING

(Continued from Page 14)

A large degree of tonal purity is also necessary before a voice can be accurately classified, the real, natural quality of a voice is most often concealed until it has been achieved. There are infinite varieties of vocal quality or timbre. Many that are heard are artificial and foreign to the individual and are usually the result of faulty production, imitation of a favorite singer, or the fabrication of a teacher, for there are many teachers who believe that a standard of "tone" meaning quality or timbre is dependent on the "good taste" of the teacher. This is a fatal mistake. Neither the tastes of the teacher nor of the pupil should be allowed to interfere with the quality or timbre of a voice. Men who are really tenors have been distorted into baritones because of this, baritones into tenors or basses, contraltos into sopranos and sopranos into contraltos, usually with destructive results. The inherent, natural, personal, distinctive quality of a voice is evident only after its tonal imperfections have been removed and tone quality determines the category of a voice. It is the job of the teacher not to make a quality but to rid the voice of its tonal imperfections so that its natural and individual quality is freed. The quality is there and does not have to be made; the tonal dross has to be removed so that it can emerge. A teacher should never classify a voice at the commencement of training. Ease within a certain range is no guide. Bad vocal habits if persisted in will impart a sense of ease, albeit a false sense of ease. When tonal imperfections are eradicated and there is correct attack and emission, the question of classification ceases to be a problem. The quality of voice is evident and steps into its true category without guesswork.

Several methods of attack and emission have been advocated. Most favored of all is the coup-de-glotte and the prefacing of a soft aspirate before the consonant or vowel at the opening of a musical phrase. But no method takes cognizance of the fact that only purity of tone is the essence of correct attack and emission and good vocal production.

How are tonal imperfections removed and tonal purity achieved? Like most things pertaining to singing, it is simple although not easy. First the teacher and pupil must be able to detect the tonal imperfections, must know what throatiness, gutturalness, laryngeal stricture, nasality and breathiness are. Many do not. Next, correct breathing and breath control are necessary.

(In a previous ETUDE article, February 1952, I have described the processes which, in my opinion, contribute towards correct breathing and breath control. I would like to add a short comment on posture. The body must be held loosely erect, a floating sensation should be felt in the whole of the chest—front, back, sides; the back of the neck and head must be held in a straight line with the spine but loosely, with a complete sense of freedom; an overall buoyant feeling must pervade the whole body.

And finally, the teacher and pupil must see to it that phonation is effected with the much prized and indispensable condition expressed in the phrase *con la gola libera*, "with a free throat," or, as some prefer to translate it, "with an open throat." Related to the free throat, necessary to it, and following from it, if properly done, is *the smiling position of the mouth and the completely relaxed flaccid drop of the lower jaw.*

Correct breathing and breath control, phonation with *la gola libera* leads to purity of tone and the so-called connection with the resonators. Without this there is no correct attack and emission of the voice.

A great deal has been written in recent years about the "lost art," the "secret" of bel canto. There is no secret about it. Tonal purity, correct attack and emission constitute the basis of bel canto. THE END

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SHAPING THE FINGERS ON THE STRING

(Continued from Page 25)

the height the fingers should be lifted, it is once more a question of the type of passage being played. The artist playing a rapid passage will lift his fingers very little; the student who is striving to develop strength and independence in his fingers will lift them as high as he can when practicing exercises or scales—always keeping them well curved however. In a certain type of romantic novel there is quite often a reference to a long-haired, exotic-looking violinist whose fingers "fly" over the violin as he plays. The authors either have never observed a really fine violinist or they have allowed a more or less divine afflatus to run away with them. For the fingers of a well-trained violinist do not "fly" when he is playing rapidly. The hand moves rapidly up and down the fingerboard but the fingers actually crawl. They produce the necessary strong grip from a distance of about half an inch to an inch above the strings. The ability to produce this grip with the finger falling so short a distance is not to be acquired in a hurry. There must be strength in each finger and independence in all the fingers and these qualities can be obtained only through many hours of thoughtful practice.

To acquire this strength and independence much time must be spent on finger exercises, the fingers being lifted as high as possible—and not sluggishly. They must, on the contrary, spring up as though suddenly electrified. Then they must fall on the string with the full strength of the hand behind them and maintain the grip until the next note is played. Which brings to mind a common student fault: that of playing finger exercises too fast. Speed is, of course, a necessary accomplishment but a sustained grip is just as necessary. To attain it, exercises and scales should be practiced in eighth notes at a tempo not faster than ♩=88, each finger holding its grip for the full duration of each note.

As soon as the fingers have been trained to spring up from the strings and to fall like steel hammers (only the experienced teacher can decide when this moment arrives) then the student should be encouraged to lift the fingers less and less high and to play the exercises more rapidly—while still maintaining the same finger pressure—until the grip remains vitally strong even though the fingers are lifted hardly at all. Nevertheless, no matter how advanced a player may be, a few minutes of each day's practice should be devoted to exercises in which the fingers spring up as high as possible in order that they may keep the flexibility that has been acquired.

So far we have considered the lift of the finger only in relation to technical playing. Melodic playing is another matter. Here the fingers must be lifted higher to avoid having an idle finger inadvertently touch the string when an intense vibrato is being used. Although they are lifted fairly high the fingers must not slap down on the strings as they were trained to do in the exercises. This sort of finger action produces a hard brittle effect in melodic playing. The fingers should squeeze the strings rather than hit them.

Although the bow arm is chiefly responsible for expressive artistic playing, the left hand has important functions which require thought. For too often one hears a violinist whose excellent left hand is ruined by an inadequate bow technique, but fairly often the reverse is to be found—a player whose expressive bowing is nearly nullified by a thoughtlessly used left hand. The two hands must be developed as a team and must work as a team, each aiding and complementing the other.

THE END

SPRINGTIME SPARKS

(Continued from Page 21)

same auditorium another mediocre French woman pianist had the privilege of appearing with the New York Philharmonic-Symphony Orchestra in another hammered out and mediocre—concerto by Albert Roussel.

I should think those distinguished audiences would have protested long and loudly at having to sit through such exhibitions. Why permit managements to flaunt mediocrities in our faces (and ears) when we have 50 excellent native pianists who would give their eye teeth for one New York appearance with either of these orchestras, and who would certainly give a more commanding account of their abilities and the music. For young pianists the most coveted honor is to appear with one of these magnificent symphony orchestras, yet here we are importing mediocrities, honoring them, paying good fees to play dull works dully. Why don't our young artists, their friends, their teachers raise cain about it, send in petitions, letters, protests to the directors!

THE END

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THE PHONOGRAPH DISCOVERS THE PIPE ORGAN

(Continued from Page 17)

Bach will have been recorded by one of the world's foremost interpreters of Bach on instruments that faithfully reflect the composer's intentions. Since the ambitious Decca project is now beyond the half-way point a fair evaluation is possible.

The first reaction inevitably deals with the organist, Helmut Walcha, who has been completely blind almost since the day of his birth in Leipzig 45 years ago. The concert world has known blind organists before, and the achievement of a playing repertoire by these physically handicapped performers has been applauded but not thought phenomenal.

But Walcha is recording from memory with a technical mastery realized by few sighted organists the entire organ works of one of the most intellectual composers who ever lived! It's almost unbelievable. His method is to memorize one "voice" at a time as his wife plays it for him.

The labor and the incredible memory involved are forgotten, however, when a Bach devotee gives himself to the spell of one of the more spacious works played by Helmut Walcha. No four minute 78 rpm record could ever have held the art of Walcha, since his flowing Gothic lines soar ever and ever higher until the suspense is finally resolved by climactic devices of which Bach was the unequalled master.

The element of Walcha's style that impresses most is his unfailing vitality. Carefully avoiding any artificial means of inflating Bach's counterpoint Walcha achieves tremendous emotional force on fairly small baroque-type organs by complete absorption in the art of his favorite composer.

If I were to suggest one recording to represent the art of Walcha I should recommend Decca album DX 117, Volume I of the Preludes and Fugues. As customary, Walcha divided the recording sessions for this album between the Small Organ in St. Jakobi church, Lubeck, and the famous Schnitger organ at Cappel—both organs dating back in part to the time of Bach. I'm inclined to rate this Walcha Decca album as one of the two or three most successful Bach recordings ever made.

Walcha, a confirmed classicist who always plays on baroque organs, is least successful with quiet works of intense feeling. The lovely Pastorale in F major he handles very beautifully, but his chorale-preludes tend to be cool in the manner preferred by many present-day crusaders for a return to the baroque. Such organists, in my opinion, should be sentenced to sit for an hour a day for one year listening to the chorale-preludes of Bach played either by Fritz Heitmann or Albert Schweitzer. These men are also authentic Bach interpreters, but they know that the vigor of the big works should be matched by the simple dignity and sincere spirituality of the meditative pieces.

Working with *Deutsche Grammophon* Decca is accomplishing something of a technical triumph with its Gold Label Archive series of Bach organ recordings. To be sure baroque organs do not offer recording crews the difficulties presented by modern organs in cathedrals or great concert halls. Nevertheless clarity from top to bottom, artistic dynamics and smooth record surfaces prove the excellence of Decca engineering.

Recently Columbia Records surprised the music world with a new series of recordings by Albert Schweitzer, now 77 years of age, a man who has become legendary in his own time. The three long-playing discs (and several others to be released later) were recorded at the parish church in Gunsbach, Alsace, on an organ of solid, silvery tone redesigned by Dr. Schweitzer. One record, the best, is devoted to favorite chorale-preludes of Bach. With the exception of the Mendelssohn Sonata No. 6, the remainder of the Schweitzer series is given over to J. S. Bach.

Biographers are certain to study these latter-day Schweitzer recordings to learn something of the extraordinary qualities of soul that produced in the great writer, theologian, organist, and physician-missionary one of the major saints of our century. In playing that is utterly devoid of virtuoso elements, Dr. Schweitzer reveals that the reverence for life which is at the heart of his philosophy is his key to great music. He seems to play only for the Master Creator—who has no need to be in a hurry.

To be frank, most of Dr. Schweitzer's *tempi* are very slow indeed. He has contended all his life that Bach is usually played too fast. But a comparison between the new Schweitzer recordings and the famous Schweitzer recordings of twenty years ago shows that the aging process has had its inevitable influence on the great man's organ style.

The sufferers from the slowing-down (and the organist's varied interests) are such show pieces as the Fantasia and Fugue in G minor and the "Fanfare" Prelude in C major. The dramatic Fantasia is one of the finest things in the old Schweitzer Columbia collection. It has such vitality, such stamina and yet such dignity as to be unforgettable. The new Fantasia, I fear, is tired and

(Continued on Page 63)

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THE GENIUS OF LEOPOLD GODOWSKY

(*Continued from Page 26*)

took any lessons but in whose advice and artistic counsel Godowsky attributed much of his later extraordinary success.

1891-1900 In America teaching and touring with notable success. He became the teacher in Piano Department of the New York College of Music and in 1894 became Director of the Piano Department of the Combs Broad Street Conservatory in Philadelphia. In 1895 he went to Chicago to head the Piano Department of the Chicago Conservatory of Music, succeeding Liszt's famous pupil William H. Sherwood.

1900 Godowsky went to Berlin where he met with phenomenal triumphs as a virtuoso and as a teacher. In 1909 he was appointed director of the Klaviermeisterschule (succeeding Ferruccio Busoni) at Vienna. This carried with it the title of Royal Professor.

1912 Godowsky returned to America where after repeated tours, he made his last public appearance as a virtuoso in this country in 1922. He conducted Master Classes in many cities for several years. He also toured Mexico, South America, the Far East, the Near East and southeastern Europe.

Many of the most distinguished virtuosi I have known, including Paderewski, Rachmaninoff, Bauer, d'Albert, Gabrilowitsch, Hambourg, Sauer and others, felt that Godowsky in his interpretations, in his tremendous technic, in his adherence to the composer's ideal and in his breadth of vision, ranked as one of the greatest masters of the piano since the days of Chopin and Liszt.

Despite all of the honors that were showered upon him, Godowsky was an extremely modest, democratic man. He said to me upon one occasion, "The public builds up an illusion about any conspicuous person but sometimes it is most difficult to live within that illusion."

Godowsky was also a thoroughly practical man. His teaching instructions were always lucid and direct. Godowsky's ideas upon the fundamental principles of piano playing were largely based upon the mind's coordination with the arms, wrists, hands and fingers and upon weight and relaxation playing, which he introduced while a teacher in New York in the early nineties. After correct position at the keyboard had been established, he insisted that all tension should be relieved so that the myriad messages from the brain to the fingers should never at any time be impeded. Once when Mr. Godowsky paid a visit to my office, he said, "Notwithstanding its apparent simplicity, it is sometimes difficult to bring the student's imagination to the all-important bond between the mind and the fingers. Sometimes I have even asked advanced pupils 'With what do you play the piano?' The answer invariably was 'With the hands and the fingers, of course.' Then I took the pupil to a table and had him rest his hands down upon the surface, then I asked 'Suppose your hands were separated from the body. Could they play?' The student at once grasped what I was getting at. Then I said 'When I count 1, 2, 3, 4 raise the forefinger instantaneously and let it fall.' I explained that that is the way in which the thought is telegraphed from the mysterious central station in the brain to the finger's tip, and that the great literature of the piano calls for millions of such instantaneous movements of the human playing apparatus to express the motifs, phrases and musical ideas of the masters.

"The student should always understand that each hand should preserve its individuality. That is, if your mind directs that your right hand be held above your hand the left hand and arm need not move and vice versa. Of course, both hands must play together in perfect coördination. They may be twins but they are not Siamese twins. One hand does not restrain the other. An excellent preliminary drill to establish this principle may be found in Bach's Two-Voice Inventions, which may be played like conversations between the hands, the mind control reverting from one hand to the other."

Godowsky was a composer of distinguished ability. His "Triakontameron"—thirty remarkable pieces one of which (*Alt Wien*) became world famous have been widely played. The "Java Suite," really wonderful tone pictures of a Malayan paradise he dearly loved, are only a few of the large number of compositions which should be widely heard in this day. In his book "Great Pianists on the Art of Piano Playing," which reproduces a series of interviews previously published in ETUDE, Mr. Godowsky states some of the original principles of his art, relating to weight playing and technical principles now widely used, in the following words:

"In this method of playing the fingers are virtually 'glued to the keys' in that they leave them the least possible distance in order to accomplish their essential aims. This results in no waste motion of any kind, no loss of power and consequently the greatest possible conservation of energy. In this manner of playing the arm is so relaxed that it would fall to the side if the keyboard were removed from beneath it. Since the hand and the arm are relaxed the back (top) of the hand is almost on a level with the forearm.

"In my experience as a pianist and as a teacher, I have observed that the weight touch allows the greatest possible opportunity for the proper application of those all-important divisions of technic without which piano playing is not only inartistic, but devoid of all interest. Weight playing permits nothing to interfere with discriminative phrasing, complicated rhythmical problems, the infinitely subtle variations of time for expressive purposes now classed under the head of agogics, all shades of dynamic gradation, in fact, everything that falls in the domain of the artist pianist.

"In the weight playing the fingers seem to mould the piano keys under them, the hand and arm are relaxed but never heavy. The maximum of relaxation results in the minimum of fatigue. In legato playing, for instance, the fingers rest upon the fleshy part behind the tip rather than immediately upon the tip as they would in passage work when the player desired to have the effect of a string of pearls. The sensation in legato playing is that of pulling back rather than striking the keys. In passages where force is required the sensation is that of pushing."

THE END

THE GREATNESS OF PABLO CASALS

(*Continued from Page 57*)

he meant was "Now I can devote my whole life to making the great art of all music." For to him the greatest music is the music of a well-trained orchestra, disciplined in mutual good will and the will to perfection—a social as well as a musical achievement. "Honesty to the limit" is the ideal he holds before an orchestra, honesty both in social conduct and in music. His musicians feel toward him the veneration that churchmen feel toward a loved priest or pastor. Years ago when he was growing into manhood they said of him in Barcelona "He turns a café into a concert hall and a concert hall into a temple."

Today all Catalans and to some degree all freedom loving Spaniards feel the same way toward Pablo Casals. In the successive disasters that have befallen European democracy in his lifetime, he has taken his stand stubbornly and recklessly of the cost to himself on the side of freedom and the rights of man. His popularity in the old Russia and his income from concerts there were enormous, but when, after the October revolution, the Bolsheviks established the Cheka and began executing dissenters, he declined all

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THE PHONOGRAPH DISCOVERS THE PIPE ORGAN

(*Continued from Page 61*)

tempered. Fantasias are an ideal piece for players nearing eighty.

But if the showy works of Bach were better played by Dr. Schweitzer twenty years ago, the deeply spiritual chorale-preludes have now attained a maturity of spirit seldom equalled. We have only *O Mensch bewein dein Sunde gross* for direct comparison but this one duplication of chorale-preludes indicates that Schweitzer is playing everything more slowly than he did earlier in life. Yet the net result in the chorale-preludes (Volume II) is all gain. Schweitzer, with keen meditative insight, interprets these profound works with awe-inspiring nobility and strength.

(*To be continued next month*)

THE LAST LIVING PUPIL OF FRANZ LISZT

(*Continued from Page 16*)

How well I remember the load that was taken off my heart, for I was so nervous that I wouldn't have been able to do myself justice.

"Liszt never charged for his lessons, but the student had to be advanced and especially gifted.

"The master's home was a beautiful edifice, overlooking a park. It had been presented to him by the Grand Duke of Weimar.

"His method of teaching was unusual. It was quite informal and more like a drawing-room gathering.

"From a table covered with music he would select a composition and ask if anyone played that number, and the one who answered was asked to play it from memory while the master took the music in his hands and watched closely.

"His lessons were never tedious though they sometimes lasted over four hours. He would walk about the room, smoking and making brief criticisms and sometimes he would sit down at the piano and demonstrate the desired effect. He possessed the faculty of inspiring the young artist and encouraged more freedom of interpretation.

"At times he would break forth with an amusing jest. In fact he was usually full of little witticisms.

"He was a severe critic. Once when I was playing, my memory failed me at a difficult passage. He closed the book with a biting remark. But he wasn't stingy with praise.

"I'll never forget as long as I live when I especially pleased him with the interpretation of the Beethoven Appassionata. He came quietly over to the piano, bent his head and kissed me on the forehead. I was so thrilled that I told all Weimar about it. I will always cherish the memory of that kiss! And now I am the last pupil of the great master—yes, I have been the last for several years."

"It's wonderful to have such happy memories!" one of her older friends remarked.

"Yes indeed!" Miss Sophie agreed. "God has been good to me, and I'm grateful and happy! And even though I am not able to leave my apartment, time doesn't hang heavy on my hands. My dear Mrs. Heinzel—the faithful soul—and she pointed to her housekeeper—takes good care of me. We read to each other. I practice my favorite pieces, and keep up an extensive correspondence with my many friends, ex-pupils and relatives all over the country and in Europe.

"I hear from my brother Dr. Arthur Gaebler and his wife almost every week. Since he retired they have been living in St. Petersburg, Florida. He writes very interesting and humorous letters. He always teases me about my many admirers. In a recent letter he wrote 'I gather you have a new admirer—Joseph. Who is Joseph? You didn't write in detail about him—just said that Joseph had visited you again.' I answered this letter immediately.

"Yes, you are right, Arthur, Joseph is a new admirer and I'm very fond of him. He is a young lad 14 years old, who read a short article in the Journal about me last year and had always wanted to visit me.

"He is a pianist and quite talented, and his playing shows that he has a good teacher. He is also very intelligent. When I played a very difficult exercise, which is not in print, one I learned from a friend who was a pupil of Ernest Jedliczka, the little fellow surprised me by learning to play it almost immediately. Yes, I am very fond of Joseph. He asked me whether he could come to see me on my birthday and, of course, I extended an invitation. He came with his mother this morning."

Miss Gaebler is a professor emeritus of piano and voice at the Wisconsin College of Music and some time ago also taught in Madison one day a week and for several years at the Ada Bird School of Music which later changed hands and was called the Buchler School of Music. She was a fine accompanist and had to play for many of the great artists who came to Madison. She also played her own accompaniments when she sang. She had a rich mezzo-soprano voice. Miss Gaebler still plays all the great classical music, Bach, Beethoven, Schumann, Chopin, Brahms and others. THE END

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THE GREATNESS OF PABLO CASALS

(Continued from Page 62)

vitations to tour that country.

"My only weapon is my cello," he says. "Not a very deadly one perhaps, but such as it is it fights on the side of freedom."

When Hitler attained power and began persecuting Jews and labor unions he declared the same boycott against Germany. When Mussolini took over Hitler's policy of anti-Semitism he extended the boycott to Italy. When Franco seized power in Spain he left the country declaring he would never go back until the tyrant was overthrown.

Exiled from his country, his property confiscated, Casals took up his residence in the three second-story rooms of a gatekeeper's lodge in the village of Prades on the north slope of the Pyrenees, some 20 miles from the Spanish border. Here for 14 years he has lived a life more like that of a Franciscan monk than of a world famous musician. Everybody in the village and the surrounding country feels free to drop in for advice or help, or just to bring him the news of a birth in the family or the high marks a small boy has made in school. He has made almost a life mission of helping the Spanish refugees, giving both good counsel and material aid.

People make him happy because he loves them. He finds time to answer hundreds of letters in longhand and file them away in folders he makes out of sheets of newspaper. He has kept every letter that was ever written to him. If a visitor mentions "that letter my father wrote you a couple of years ago," Casals will go to his filing system and be back in a very brief time with the letter in his hand. His sympathy with people is so eager and inexhaustible that after the festival last summer he answered the 600 letters he received in his own hand.

Casals has found it possible to live in the modern world with all its speed-up and frenzied multiplication of the forms of social communion, somewhat the life of an early Christian saint—a life dedicated to the love of the neighbor. But although ready to give himself so lavishly to those who truly need him Casals is not gullible, nor is he blinded by good will. He has on the contrary an almost uncanny way of knowing exactly what everybody in a roomful of people is up to. "Nobody ever fools him," his pupils say. And he takes only a few friends deep into his heart. They are the ones he calls "good."

And goodness includes self-discipline. Like all Catalans and most musicians, Casals is loaded like a bomb with explosive emotions. But he never blows up. He never behaves like a prima donna. Only when he draws a bow across the strings do those pent up emotions have their day. They seem to lift him out of this world. The ease and spontaneity, freedom of his movements seem miraculous, as though some supernatural power had taken possession of him. He has pondered over every note of every composition he plays. He studied the Bach suites for cello which no cellist before him had tackled, for 12 years before he ventured to play them in public. He is still studying them. In the presence of all great music he thinks of himself as a student. He will announce with delight that he has found a new way of fingering some passage that he has been playing for 50 years.

When a pupil complained to him that she had forgotten a piece she had known well and played many times, he said: "That's fine! Everything should be new every time you play it."

It was in the Swiss village of Zermatt, where he conducted a course last August, that I heard a brilliant pupil compare him to a Greek philosopher. And watching him teach, I understood what she meant.

"Be impulsive—be fanciful," he said to his pupils. "Let the music flow out of you as freely as though you were speaking. But remember that freedom is not disorder . . ." A long thoughtful pause. "That is something that has wide application in our times." Another pause. "Hold yourself at the same time within the bonds of the rhythm to the last fraction of a second. Be spontaneous and yet be controlled. That is what you have to learn."

Spontaneity in Casals includes an uninhibited expression of the tender emotions. The same pupil who called him a Greek philosopher called him "sentimental." "The main thing in life is not to be afraid to be human," he said. "If something is so beautiful it makes you want to cry—cry!"

At 75 Casals often speaks of himself as an old man. But when he takes a cello in his hands, a transformation occurs that is like the miracle of resurrection. A famous musician who attended the 1952 festival—rather to honor Casals than to hear him—turned to his neighbor when Casals began to play a Bach sonata.

"Why he's playing it better than he used to!" he whispered in astonishment.

Few outside the musical world realize how much this means. If a 75-year-old gymnast were to run down a spring-ramp and turn a double somersault over the backs of four elephants, that would be world news. But the coordination and control of nerve and muscle, the sheer flexibility and power, would hardly be more remarkable than that of Pablo Casals. His life-rule, serenity based on [illegible] and kindness, has served him well.

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